

AFTER DARK

ISSUE 6

facebook A DEAD GOOD PUBLISHING PRODUCTION

This issue we feature an
EXCLUSIVE INTERVIEW with

Featuring:

Anathema
Photography

Ivan Otis

Adam Ewings

Richard Gladman

Daniel Knauf

Becket

Cole Haddon

Ian Ayres

Andrew Jones

Christopher Rice

Crispin Glover

Anthony Crowley

and more...

Dez Skinn

MONSTER MAN

...the guy we all grew up reading!

" WOO HOO! I FEEL LIKE WE'RE ALL REALLY GETTING TO KNOW EACH OTHER NOW!"

Eric McNaughton's Fangtastic
"WE BELONG DEAD"
is available digitally thanks to the folks at
DEAD GOOD PUBLISHING

Available in
.pdf format
for iOS devices,
Android, Kindle
Fire and pdf
Readers from
£3.00



Rising from the ashes of "We Belong Dead", the fanzine of the classic age of horror! In the words of the immortal Count "I bid you welcome". Welcome to a world of cobwebbed castles, fog shrouded streets and eerie graveyards. Welcome to a world where Karloff was the Frankenstein monster, where Christopher Lee was Dracula and Peter Cushing was the evil Baron Frankenstein. To a world where Lon Chaney Snr lurked beneath the Paris Opera House and Lon Chaney Jnr became a wolf when the wolfbane bloomed. Where Lugosi listened to the children of the night and Charles Laughton evoked our sympathy for the unfortunate bell ringer of Notre Dame.

A long forgotten age when Kong ruled Skull Island and Vincent Price held sway at the Masque of the Red Death. An age when Nosferatu repelled us and the Vampire Lovers attracted us. When the good Dr Jekyll became the evil Mr Hyde; when Karloff became Im-Ho-Tep; when Lee battled the devil as the Duc de Richleau; when Cushing was Dr Terror and Price was abominable as Dr Phibes.

Welcome to
WE BELONG DEAD!!!

bit.ly/webelongdead

Editorial

Hello fans of horror and free shit, please bow your heads and clasp your hands in a prayer like formation for what you are about receive is both free and horror related, but shit it is not.

We will gladly lead you into temptation and deliver you to a plethora of evil for that is our way. Welcome to Haunted: After Dark, the UK's most read *free* horror digital magazine and we say that with some conviction as our last issue, which we lovingly called issue five has had over 30000 downloads and for that we are truly grateful for ever and ever. The beauty is that this beast of a magazine does not have a potential elephant in the room or a banana skin scenario and it doesn't have a shelf-life as such, we're not going to designate issue five to the storage room or to be pulped with unwanted copies of *Scream Magazine* – all our magazines are always available at the click of a button or three and will never be unavailable – we've heard the "print is not dead" mantle adopted by our contemporaries and we agree but what they don't tell you is that it's blind in one eye, has a runny nose, it has arthritis in one leg and at the start of the year it had bad diarrhoea and we mean bad diarrhoea – to cut a long story short the digital magazine revolution is growing and we are happy to be part of a revolution that is growing – don't get us wrong our team can often be seen with copies of *Mojo*, *Top Gear*, *The Economist* and *Swedish Erotica* in our hands but when it matters we hot foot it back to the real world – the *digital world*. Actually speaking of our team, and a team we are, our writers are a fantastic effervescent mix of vivaciousness and enthusiasm, there may be one in stripper and two in martini but there is definitely no "i" in our team.

What a fantastic issue we have in store for you this issue, actually saying that it makes me wonder if editorials are truthful in their detail, do you ever see an editorial that says "welcome to another issue of

(name blanked out) and to be honest with you it's pretty much the same as last issue except it's 10p dearer AND 8 pages less but we figure that you won't notice – and remember 'print is not dead' – enjoy the dearer and less material magazine"?

So, what can you find in this issue of Haunted: After Dark?

Well from start to finish it is a full on theme park of a magazine from the haunting ghost train to the shocks and turns of the roller coaster, throw in the hall of mirrors, the waltzer and the funhouse for good measure and you have a magazine packed with wall-to-wall horror with a twist from the exclusively designed cover from "the man we all grew up reading" Dez Skinn and if you didn't grow up reading him, now is your chance. Dez is one of the reasons why I love horror and why most of the team do what we do – nuff said!! We have exclusive bespoke interviews that you won't find anywhere else – we just don't concentrate on the latest films, the top stars we like to go behind the scenes and speak to the movers and shakers of the horror industry, the people who bring you what you love – anyone who has read *Haunted: After Dark* in the past knows that we take a look at all the aspects of horror – from classic to extreme, naughty to indie and we celebrate and champion horror photography, a vital cog in the revolving wheel of horror – we thrive on being different, if we were a biscuit we would be a cross between a ginger nut and a fig roll, fiery, snappy and chewy at the same time let us entertain you and leave you mesmerised as much as we can and to coin a popular phrase (and twist it) "digital is ALIVE"

Enjoy the issue,

Paul

contents

Haunted: After Dark - the UK's fastest growing horror mag

ISSUE 6

5

Adam Martyn Ewings

Horror Photography at its nuttiest, Adam Martyn Ewings riffs classic horror in this brilliant horror shoot

11

Cyberschizoid Returns

Celebrating the things that go "dump" in the night(!) Richard Gladman is back with his 'Classic Horror with a digital twist' round-up

15

Fangs, Freaks & Fear Itself

The man behind Carnivale opens his soul to Tina Hall in an Interview with Daniel Knauf

18

"There is no fuckin' ice cream in your fuckin' future"

In a fantastic homage to the Rob Zombie remake, and a shoot that nearly didn't happen, iconic moments from "The Devil's Rejects"

22

Screaming at a Joypad - with Mike Smith

"Not so fast little piggy!" Mike reviews Outlast in his latest video game encounter. But will he live to tell the tale!

27

Becket

Tina Hall spends some time with Anne Rice's wingman - the enigmatic Benedictine Monk with a Masters in Theology!

40

The Private Parts of Ian Ayres

This man has lived one hell of a life! Tina Hall shares an intimate chat with the real life Ferris Bueller!

47

Keeping up with the Joneses

Author and all round bon viveur Jason Jay White interviews rising director Andrew Jones in an illuminating interview from the UK indie horror scene

52

SKINN CITY: The man we all grew up reading

It's Hammer time as Dez Skinn meets Haunted: After Dark. Legend and icon are words too easily used in this day and age. This time they aren't!

90

Who the Fuck is Crispin Glover?

Tina Hall seeks to answer this question exploring the recent work of Charlie's Angels actor turned director Crispin Hellion Glover.

Also Featuring:

30 - Mike's Movie Mindfuck

31 - Heavy Metal Horror

36 - Cole Haddon

65 - Found Footage Feature

68 - Crowley's Crypt

75 - Rod Scarth Photoshoot

80 - Christopher Rice

83 - Ivan Otis's Gallery of Blood

88 - Sock Horror

97 - The Art of Nightmares
with Anathema Photography

102 - All Hail to the Queen!

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HORROR & DARK PHOTOGRAPHY

Here at Haunted: after dark we are passionate about all things horror and that includes horror photography, we've badgered on for far too long about the sometimes unknown, unseen and unheard talent behind the images that far too many people don't get the chance to see – and when we say talent WE MEAN TALENT – from the photographers to the make-up artists to the models – there is something pretty special about horror photography and it has been long overlooked in your mainstream horror magazines until we jumped on our horror soapbox!! Every issue we take a look behind the minds of the people behind horror photography – politely probing them, before impolitely probing them, asking what the fuck they're one and taking a look at their creations!!



ADAM MARTYN EWINGS

“A COMPLETE NUTCASE”

Hi Adam! Thanks for agreeing to our interview today! Can you introduce yourself in the manner of an escaped lunatic who has been given a free pass to Spearmint Rhino?!

My name is Adam Martyn Ewings. And I am a complete nutcase and I want to get a decent photo that will impact your mind. I am so psychotic with happiness for being featured in your magazine *(Editor's comments: introduction rating – 6/10 – not a bad introduction, not the best we've heard but your psychotic tendency may bamboozle the Spearmint Rhino bouncer into letting you in)*

What inspires you as a photographer? How would you say your style differs to other photographers and when did you realize you had a flair for photographic art?

To be honest I inspire myself with having a mind that works different than anyone else. As for my style in pictures. I am not afraid to experiment with different objects, chemicals and fire. And so on. Until I run out of things to use LOL. It's not me that thinks I do great images. I listen to everybody else that tells me they love my work.

I must say I'm very impressed by your Facebook page <https://www.facebook.com/groups/164401890413004/> - 18+ Horror - Adam Martyn Ewings Photography - It is totally awesome! Do your ideas come to you in dreams or do you think them up watching everyday life pass you by?



Thank you. I try and do my best with what time I get. Having to work nights to make a living, and to help pay for any supply's I might need before I go out to create my images. And with some great help from top friends as my models such as Alex, Matt, Matt, Sian, Bry, Tom, Cei and Scott. My ideas come up anytime. My mind I can't stop it from ticking over thinking all the time. Plus like I say I work nights, so plenty of time for thinking. I must admit a couple times I've just grabbed all my props and picked up friends. Got to destination. Had a think for 10 minutes to come up with ideas on the spot LOL.

Who would you say is your biggest inspiration as a photographer/visual artist?

I can't really say I have someone that inspires me. I have always been my own person. I will tend to watch people go around their everyday lives as inspiration in their actions how they respond to things

Is there any subject you believe is too horrific to deal with visually?

Have you ever been asked to photograph something which you have actually believed is inappropriate for anyone to see? I like doing many types of photography, obviously horror being my main subject. I wouldn't find anything too



**"I AM NOT
AFRAID TO
EXPERIMENT
WITH DIFFERENT
OBJECTS,
CHEMICALS
AND FIRE"**



horrific to photograph. But then again I have not come across anything yet. I would probably ask what people want to see more of.

Do you believe in the paranormal? Is there life after death? Any personal experiences you've had whilst on location shooting? Hmmm do I believe in the paranormal?

Well I don't want to say no. Because it might come back and bite me in the ass LOL. Of course we have been out on location where we have heard noises that has freaked us out. But I am like "naa just one more photo LOL". I am open-minded about the paranormal.

What does the year have in store for you?

Can you share the gossip? I don't want to say too much. Just in case it does not happen. But one thing I want to do, is bigger scenes involving more people

Do you use any software to make your photos more appealing or do you believe raw is more?

I do tend to use Photoshop, just to slightly bring the images out a bit with colour, or without. I only use a Nikon D5000 with 18-55 Lens with a standard





tripod. I would like to have more equipment. But hell I'm not made of money LOL. And anyway just shows you what you can do with limited equipment

If a reader wanted you to photograph them for a horror style picture, how do they contact you and what are your rates please?

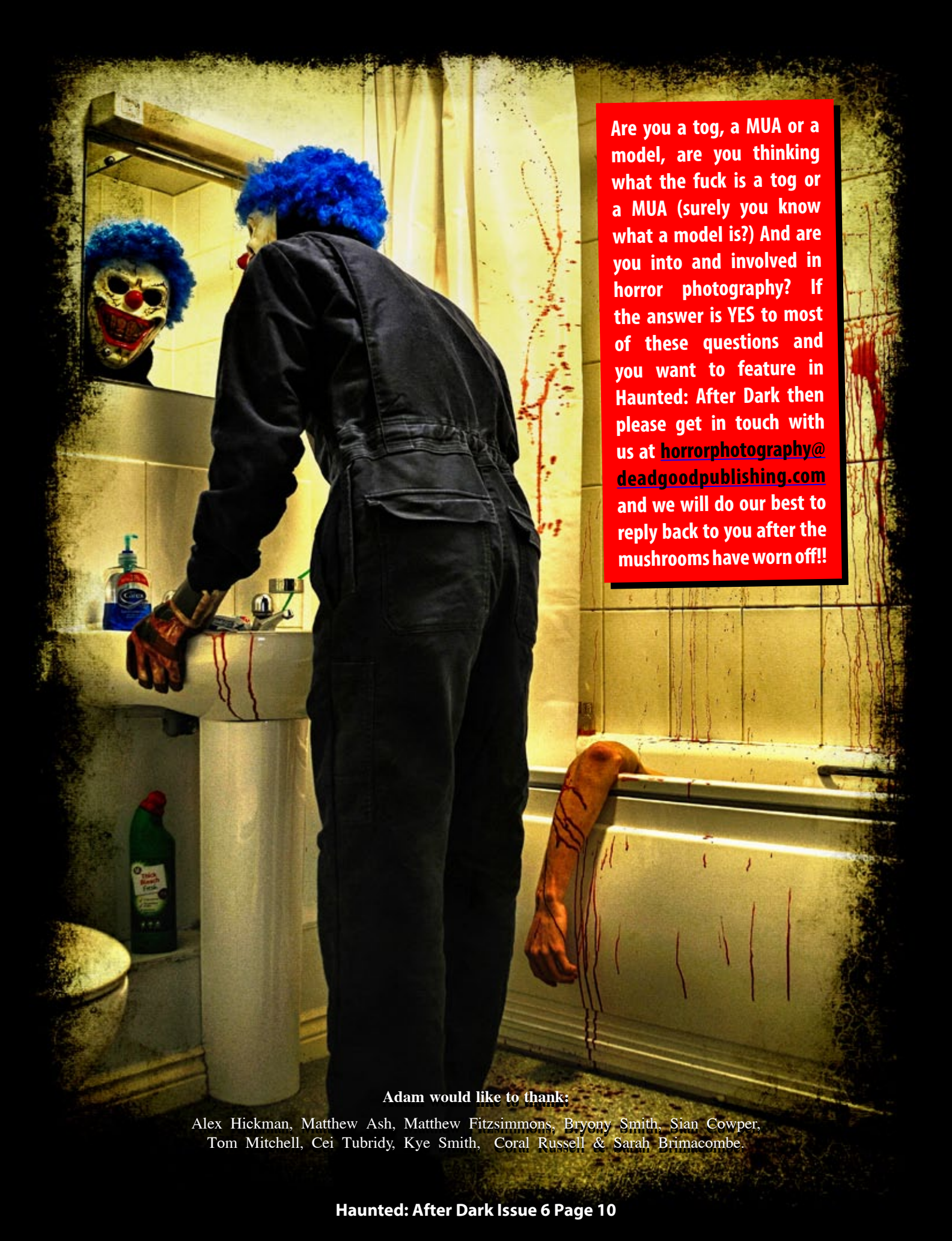
Well they can contact me through my Facebook page which is <https://www.facebook.com/Adammartynewingsphotography> or email which is ewings_3@hotmail.com and as for rates would have to discuss that person to person depending on what was needed, time etc.

Has digital media allowed photographers a wider audience or has it made it more difficult for real talent to shine through?

Well that depends really in lots of ways. Could be your location, like if you live in a small town like me. The hardest part is getting your work out there. I mean if you had good contacts, then you're ahead already. Most of us out there are still hoping to get spotted as well as producing images as fast as we can to get bigger and bigger.

Once again, thank you so much Adam for answering our questions today! It has been a blast!

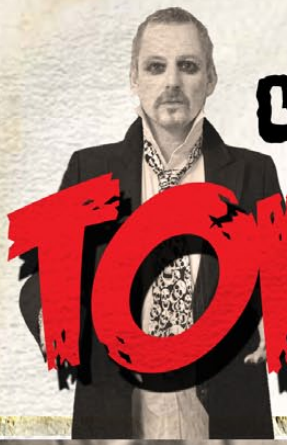
Questions posed by Jason "JJ" White



Are you a tog, a MUA or a model, are you thinking what the fuck is a tog or a MUA (surely you know what a model is?) And are you into and involved in horror photography? If the answer is YES to most of these questions and you want to feature in Haunted: After Dark then please get in touch with us at horrorphotography@deadgoodpublishing.com and we will do our best to reply back to you after the mushrooms have worn off!!

Adam would like to thank:

Alex Hickman, Matthew Ash, Matthew Fitzsimmons, Bryony Smith, Sian Cowper,
Tom Mitchell, Cei Tubridy, Kye Smith, Coral Russell & Sarah Brimacombe.



CYBERSCHIZOID'S TOP 5

TOILET TERRORS



CLASSIC HORROR CHRONICLES

**"CLASSIC HORROR
WITH A DIGITAL TWIST"**

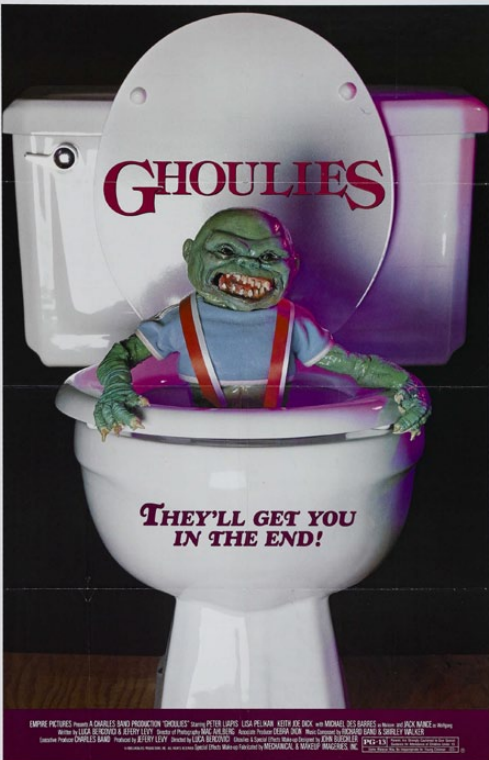
Horror films are known for pushing the envelope in terms of violence, special-effects and socially unacceptable subject matter so it's easy to see why horrific scenes set in toilets are actually fairly common in fright flicks. To celebrate the release of British zombie comedy *Stalled* (2013) on February 17th I'm taking a brief look at just some of those toilet terrors!

CLASSIC HORROR CHRONICLES

5. Psycho (1960) – At number five we have Hitchcock's classic horror thriller. This was the first film to show a toilet flushing which led to numerous complaints from the public about indecency!



3. Street Trash (1987) – Another movie which heavily features a toilet bowl in its advertising campaign, *Street Trash* is a low-budget treasure trove of bad taste and gruesome effects. One of the most famous scenes features a bum drinking some infected wine which causes him to melt and get flushed down the toilet!



4. Ghoules (1985) – This Charles Band *Gremlins* rip-off became infamous in the eighties due to its imaginative promotional campaign featuring a ghoulie popping up from a toilet. This scene was in fact shot after the rest of the movie because of the campaign's huge success in promoting the film!



CLASSIC HORROR CHRONICLES

2. Sewage Baby (1990) – A particularly sick flick reminiscent of some of Frank Henenlotter's work (*Basket Case*, *Brain Damage*, *Bad Biology*), *Sewage Baby* (also known as *The Suckling*) is about an aborted foetus which is flushed down the loo, infected by radioactive waste and mutates into a hideous creature. The creature then proceeds to pop out of various toilet bowls and kill most of the cast!



1. Stalled (2013) – At number one on the list is British zombie comedy *Stalled*, not least because almost the entire movie is set in a ladies loo! Our hero (as played by Dan Palmer) gets trapped in a toilet stall during a zombie apocalypse and makes numerous hilarious attempts to escape the carnage. A hit at last year's FrightFest in London, *Stalled* has all the makings of a true cult classic!



CAROLINE MUNRO JOINS THE SPACE MONSTERS CREW

Big news this month is that Britain's first lady of fantasy, Caroline Munro, is joining the team at **Space Monsters** magazine with her very own column "The Caroline Munro Diaries"! Munro is a true horror icon having appeared in films with Vincent Price, Peter Cushing and Christopher Lee not to mention James Bond himself, Sir Roger Moore, in *The Spy Who Loved Me*! The column will be a combination of anecdotes and conversations about her lengthy film and television career as well as previews of her forthcoming projects, events and film festival appearances.

You can find out more about Caroline Munro at www.carolinemunro.org

CINEMA SURGERY

A new regular horror event launched in the seaside town of Bournemouth recently called **Cinema Surgery** - a combination of memorabilia stalls, movie screenings and special guest signings from Emily Booth (*Horror Channel*, *Space Monsters Magazine*), Caroline Munro (*Maniac*, *Captain Kronos*) and Damien Thomas (*Twins of Evil*). I was there to cover the event and organiser Gary Baxter told me he is in talks to host another horror day in March or April. I can't wait to see what he's got lined up for the next one!

CLASSIC HORROR CHRONICLES

ICONVENTURES PROUDLY PRESENTS

CINEMA SURGERY THE HORROR SPECTACULAR
SUNDAY 19TH JANUARY
@ THE WINCHESTER
 39 POOLE HILL, THE TRIANGLE, BOURNEMOUTH, BN2 5BW

FROM 10AM-4PM
ENTRY 3 POUNDS
 MOVIE & TV MEMORABILIA FAIR WITH STANDS SELLING VIDEO, DVD, BLU-RAY, VINYL, BOOKS, MAGAZINES, POSTERS, STILLS, CLOTHING AND COLLECTABLES FROM THE WORLD OF CULT HORROR, SCI-FI AND FANTASY.

FROM 5PM-8PM
SEATS FOR SCREENINGS AND G&A 5 POUNDS
 YOU'RE IN FOR A REAL TREAT THIS EVENING, NOT 1 BUT 2 MOVIES FEATURING OUR SPECIAL GUEST CAROLINE MUNRO... SIT BACK, RELAX AND ENJOY THE LANDLADY, A CLEVER SHORT MADE WITH AN OBVIOUS LOVE OF CLASSIC HAMMER HORROR THAT TOOK MISTY MOON FILM SOCIETY BY STORM ON IT'S HALLOWEEN PREMIERE!!!

PURCHASE YOUR SEAT ON THE DAY, THEY WILL BE SOLD FIRST COME, FIRST SERVED AND ARE LIMITED TO 60!!!
 FOR OUR MAIN FEATURE, WE PRESENT 80'S VHS SLASHER CLASSIC, SLAUGHTER HIGH!!! COURTESY OF OUR FRIENDS AT ARROW ENJOY THE CARNAGE UNLIMIT AND ON THE BIG SCREEN!!!
 REMEMBER TO TURN OFF YOUR MOBILE PHONE DURING SCREENINGS AND G&A

WITH SPECIAL GUESTS

CAROLINE MUNRO
 GOLDEN VOYAGE OF SINBAD, CAPTAIN KRONOS - VAMPIRE HUNTER, DRACULA A.D. 1972, THE SPY WHO LOVED ME, STARCRASH, MANIAC, THE LAST HORROR FILM.

DAMIEN THOMAS
 TWINS OF EVIL, JASON KING, BLAKES 7, SINBAD AND THE EYE OF THE TIGER, TENKO, SHOGUN.

EMILY BOOTH
 PERVERELLA, CRADLE OF FEAR, EVIL ALIENS, DOGHOUSE, SHOCK MOVIE MASSACRE, THE HORROR CHANNEL.

OTHER GUESTS TO LOOK OUT FOR INCLUDE RICHARD GLADMAN, EDITOR OF SPACE MONSTERS MAGAZINE, FOR ALL FANS OF B-MOVIE MADNESS AND BOURNEMOUTH'S OWN FWWH STORM, AWARD WINNING CREATOR OF RELOAD COMICS!!!

ARTWORK USED WITH KIND PERMISSION FROM GRAHAM HUMPHREYS

ARROW VIDEO

LONDON FILM MEMORABILIA CONVENTION (MARCH 29TH 2014)

As usual at this long-running (since the 1970's!) film fair there are numerous treats in store for the classic horror fan. On Saturday 29th March at Central Hall, Westminster the amazing line-up of guests include Hammer Horror star Veronica Carlson, *Space:1999*'s Catherine Schell, *Doctor Who*'s Katy Manning and Carole Ann Ford as well as Philip Voss (*Frankenstein and the Monster from Hell*), Eileen Dietz (*The Exorcist*, *Halloween II*) and Nicholas Ball (*Lifeforce*). There will also be stalls selling DVDs, monster magazines, books, autographs, film posters, lobby cards and more!

You can find more information on the *London Film Memorabilia Convention* website - www.londonfilmmemorabiliaconvention.co.uk/

SATURDAY NIGHT HORROR DOUBLE BILLS RETURN FROM THE GRAVE!

Back in the 1970's and 80's, the BBC regularly scheduled seasons of late-night horror double bills on Saturday nights introducing millions of viewers to the diverse delights of *Frankenstein* (1930), *Cat People* (1944), *Night*

of the Demon (1957), *Plague of the Zombies* (1966) and *Zoltan: Hound of Dracula* (1978)! Now the **Horror Channel** is reviving this grand tradition with a season of Hammer Horror double bills starting at 9pm every Saturday night from February 1st beginning with *Dracula: Prince of Darkness* (1966) and *Scars of Dracula* (1970) both starring classic horror legend Christopher Lee. The season also includes *Frankenstein Created Woman* (1967), *The Devil Rides Out* (1968) and *Blood from the Mummy's Tomb* (1971).

For full listings check the Horror Channel website – www.horrorchannel.co.uk



Right now I'm completely up to my eyeballs (well, somebodies eyeballs...) as I've got bats to baste and spiders to sauté for a demonic dinner party so until next time – happy hauntings!

<http://cyberschizoid.com/>

<http://www.classichorrorcampaign.com/>

<http://spacemonstersmag.wordpress.com/>



CARNIVALE

AN INTERVIEW WITH

DANIEL KNAUF

DANIEL KNAUF HAS WORKED AS A COMIC BOOK WRITER, SCREENWRITER, DIRECTOR, AND PRODUCER. ALONG WITH HIS SON CHARLES, HE HAS WRITTEN SEVERAL ISSUES OF IRON MAN FOR MARVEL AND VOLUME #2 OF THE ETERNALS. DANIEL HAS ALSO WRITTEN EPISODES OF PHANTOM, SUPERNATURAL, SPARTACUS: BLOOD AND SAND, AND THE NBC SERIES DRACULA. HE IS LIKELY BEST-KNOWN FOR THE ICONIC HBO SERIES CARNIVALE.

INTERVIEW CONDUCTED BY TINA HALL



What were you like as a child? What are some of your fondest memories from that time?

I was a very quiet child who delighted in illusion, whether shadows on walls or replicating monster movie makeup techniques. I was a geek. My fondest memories were going deep-sea fishing with my Dad. I still do that whenever I can (too seldom).

What was your father like as an individual? Do you think he taught you to have a deep respect for the differences of others?

My Dad was a very typical example of the post-war suburban version. Not terribly demonstrative, loving, or even "present" compared to Dads today. He was, however, very funny, charismatic and masculine. Cool, even. A helluva salesman! The big difference was that my dad was disabled and confined to a wheelchair. Though he demonstrated tremendous courage and grace, simply bulldozing his way through any hurtles society threw up, his unwillingness to emotionally accept his disability took a major toll on the family. I have two older brothers and a younger sister, and each of us is a little fucked up in our own way. But we adore one another. I think my father's legacy for all of us was that you are who you are—good or bad—no matter what shape the package is in.

Is it true you have always had a love of carnivals and so-called freaks? What you find most endearing about those things in particular?

I've always loved carnivals—the seedier the better. These days, I see the whole world as a carnival. Hucksters make the world go around, and as a mass-media artist, I work the bally just like everyone else. In fact, I relish it. Everyone is a freak. Everyone feels like they're on the outside looking in. Everyone harbors hidden desires and passions. Everyone has a story worth listening to. The older I get, the more I love people. I am fascinated and curious about others. Women, especially. They're inner landscape is much more complex and nuanced than a man's—like another planet! All that said, I believe in good and evil, and that some people default to one or the other. Though assholes are a dime-a-dozen, really evil people are fairly rare. I've met a few. They're not nearly as interesting as the rest of us because they're invariably narcissistic. Narcissists bore me. They're empty and repetitive, like two mirrors facing one another.

How did it feel to finally see *Carnivale* come to life on HBO so many years after you first created it?

It was really astonishing. Of all the scripts I'd written, it was the one I loved the most and thought least likely to ever see air. Add to that the amazing luck to have it picked up by HBO at the peak of their creative game and granted the authority to shepherd my vision into reality. The ridiculous thing about it was that I was too inexperienced at the time to fully comprehend how insanely lucky I was. I thought it was "business as usual." I have since learned that it was everything but.

What did you love most about making that show and working with its cast?

My favorite days were when we would publish fresh white pages and the cast and crew would be given the first shooting script for the next episode. On most shows, you see them dispassionately marking them up with highlighters, paying attention only to the sections that relate to their departments. On *Carnivale*, they would





be engrossed—I mean really **READING** the fuckers! They weren't just examining them as job-related documents, but totally engrossed in what happens next. There was always a feeling on that set—from the Executives down to the P.A.s—that we were making something very special, something we'd be proud of for the rest of our lives. Everybody brought their A+ game to *Carnivàle*.

What does it feel like to be able to support yourself by doing what you love? Is there a certain freedom in that?

For me, getting paid to write is like getting paid to breathe. The fact that we give ourselves awards on top of that strikes me as absurd and insufferably ungracious. It's like going to In-n-Out burger, enjoying the shit out of a Double-Double, then being granted a big golden hamburger trophy for how well you ate it to great pomp and circumstance. Crazy. But that's show biz...

What was it like to work alongside Charles? Does it feel more rewarding to work with family?

After *Carnivàle*, Marvel approached me to do a graphic novel version. HBO wouldn't release the rights. They then asked if I wanted to take a shot at one of their characters. I asked if Iron Man was available and it turned out he was. Garth Ennis had just rebooted the character, and they needed someone to take over after his arc. I didn't know enough about the superhero genre to make anything but a well-written mess of it, so I insisted I work with Charlie, who had an encyclopedic knowledge of all things comics. It was nice. We'd break the story together. Charlie would write the first draft, then we worked side by side on the revised draft. I taught him scene-work, he taught me how

to write for stills in two dimensions. Plus we grew closer than we'd ever been and he, of all my kids, has a better understanding of just what Dad does and how bloody hard it is.

Do you enjoy writing for the screen or for comics more, or do you love both equally?

Screen, absolutely. Writing comics has its up-sides, but for sheer impact and getting your work in front of people, film and television generates eyeballs in the order of 10,000X even a successful comic. Plus, comics are like haikus—very unforgiving forms. They're shorter, so they're easier to write, but they are extraordinarily difficult to write well. I am absolutely astonished by the work of masters like Garth and Alan Moore.

Can you tell us anything about the series *Dracula*? What can viewers expect from this series?

Cole Haddon created an entirely new scenario featuring the characters we're all familiar with from Stoker's novel. It's sort of like fan-fiction, only with a massive budget and a first rate cast. Lots of chills and blood and sex. A genuine romp. I think people will have a good time watching it.

What other projects are you working on at the moment?

As they say, if I told you, I'd have to kill you. Suffice it to say, two are genre based and one is historical. Plus they're my transmedia project, BXX: MARS, in the background featuring a non-linear format I invented. We shoot a 72 hour drama in real time, covering it with dozens of HD cameras. Very challenging.

PLAYING WITH THE THE DEVIL'S REJECTS



THE DEVILS REJECTS – A SHOOT THAT NEARLY NEVER HAPPENED

It all seemed simple enough, a collaboration between Synfully Sweet and Addison Duggan Photography, an interpretation of one of Priscilla Ribiero's favourite films with a real sister and brother team as Baby and Otis. But Devils Rejects without Captain Spaulding would never do. Enter Dingo "Guns" Dada, a distant relative of Addison Duggan, commissioned to grow a beard for the right look. Finally to complete the family, yours truly was cast as Mama Firefly.

Shoot date set 25th November, location abandoned barn in the wilds of Kent but we needed a Make- up Artist urgently as transforming Filipe into Otis was going to be a challenge. Despite castings everywhere, no one was available so we had no choice but to postpone. Christmas and frantic work schedules made rescheduling impossible until January 12th. This time a MUA was found but fate dealt a blow as work commitments forced yet another postponement. The new date of 25th was set but now the MUA was no longer available. Luckily Make-Ups by Suzanna filled the breach, fantastically talented and a great addition to the team.



The run up was not smooth but finally the big day dawned. Suzanna arrived bright and early and quickly transformed Dingo with his now impressive beard into Captain Spaulding. Next Filipe underwent the long transformation into Otis, Suzanna painstakingly applying crepe hair to create the trademark wispy hair and beard. For once the girls' make-up was the shortest to do and we were ready to go.

It was now 2pm. Picture the scene, a quiet country road in the middle of nowhere. A blood soaked clown and three bleeding Rejects with a rifle, a shot gun and 2 pistols all set to take the famous road shot.....

Then this happened.....

About to commit the offense of armed trespass, this was a disaster! As the guns



were hastily hidden, I had to pick up the camera. After all this could be the only shot of the day before the Armed Response Unit came and threw us in jail.....uckily "the boy didn't like clowns" and after opening his window a mere crack and being given the facts, he and his fellow office drove off. (That's our story and we're sticking to it)

Thankfully that was the end of the drama and the shoot continued without a hitch although with more than a few goose pimples. With two photographers and me, we nailed all our required shots in record time and headed home, four happy rejects.

So in the words of Baby "Chinese, Japanese, Dirty knees, look at these"

JESSIE BELL



MODELS

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TORTURED SOULS:
THE POSSESSION OF
CLEARWATER
FALLS


"Great Fun!
Think Stephen King
as seen through the
eyes of Jess Franco!"

* * * * *

*Haunted: After Dark
Magazine*

J.J. WHITE

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A grotesque, emaciated man with a stitched face and a large knife, standing over a pig on a tiled floor. The man has a pale, bald head with visible sutures, a gaunt body with exposed ribs, and a large, blood-stained knife in his right hand. He is wearing a dark, tattered apron. The background is a dark, tiled floor with a pig lying on it, surrounded by blood. The text is overlaid on the right side of the image.

**“NOT SO FAST,
LITTLE PIGGY!”
I SCREAM, AND
THAT’S THE
LAST THING I
REMEMBER...
GAME OVER**



Mike has held many different titles in his time in the video games industry, from News Editor, Community Manager, PR Representative and even Podcast Host. Having now found a passion for freelance work he happily lives in the East Midlands with his sweetheart Cheryl and their two cats. When not surgically attached to Twitter, Mike reviews different video games for anyone who will have him and attempts to be funny on YouTube. For more info, check out:

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Locked. I rattle the handle again to double check but sure enough, the door to the security office is locked. This old and drafty asylum keeps creaking and bumping, causing the hairs on the back of my neck to stand up. My trusty video camera begins to beep softly as my battery starts to run out. In this darkness - without the night vision to aid me I'll be helpless, floundering around in the dark trying to unlock this places secrets.

I approach a pile of stacked furniture blocking the other end of the corridor, if I bend and twist my body I could fit through. as I start to push through a bottle falls off of the stack, smashing on the floor. The noise is accented by a heavy thudding near the Security door, footsteps! These are quickly followed by a large bang as the door begins to shake and buckle. Something is trying to get through! I panic, twisting and jolting my body as I hear the door burst open, shards of hinge flying into the corridor. I glance back just in time to see a gigantic figure covered in scars and dried blood, his eyes fixed on me as he moves inhumanly quickly towards me. Before I can reach through the gap I'm grabbed by my shoulder and yanked back through by the creature. Through broken and bloodied teeth it grins and its raspy voice echos in my ears.

"Not so fast, little piggy!"

I scream, and that's the last thing I remember...
Game Over

Welcome to **OUTLAST...**



Created and published by developer Red Barrels, Outlast wears the title of Survival Horror proudly on its chest. Built by a combination of developers from impressive series such as Assassins Creed, Prince of Persia and Splinter Cell there's no shortage of pedigree stock to be found in the Outlast team. Based in the present day the first person scare-em-up throws you into the shoes of Miles Upshur, a freelance journalist who receives an anonymous tip about the tax evasion scheme of a large corporation through the running of a supposed insane asylum.

When arriving at Mount Massive Asylum, Miles quickly learns that the patients have not only been horribly experimented on throughout their incarceration but have also broken free and now rule over the complex. The story would take pride of place on The Horror Channel as a B-Movie classic and I'm honestly not sure if that's simply the story being a bit weak for current generation games or some subtle head-nod to a by-gone era of near comedic horror which I'm not understanding. You'll spend the first couple of hours wondering why Miles is still surging

through the filth encrusted asylum instead of bolting for the hills and the next couple of hours questioning every ajar door because you just know that there's a jumpscare behind it waiting for you.

Much like Amnesia: A Machine For Pigs (PC - Sept 2013) Outlast spends the first forty minutes or so guiding you through the tutorial whilst not introducing any enemies save for those controlled through cutscenes, this allows



you to get a feel for the atmospherics of the game and offers some honestly tense moments. Combined with the ability to see your own body in Outlast (an aspect ignored by many FPS's these days) means that when you lean around corners to check for enemies you actually see Mile's hand on the brickwork. - it's a seemingly obvious touch but one that brings the experience closer somehow.

When you do get spotted by an inmate (and you will) you have no choice but to flee, run away from the salivating nutcase and head for the nearest hiding spot. This is unfortunately where Outlast starts to show its cracks





slightly. Unfortunately some of the levels, even in an open environment like a mental institution, can be so convoluted that getting lost whilst a baddie is running after you wanting to wear your severed hands as earmuffs is a very common occurrence. And what happens when you are caught? Well, in a nice twist the game actually features some pretty gory death animations - my personal favourite is when the gigantic tank of an inmate gets you and rips one of your arms off. Instant death but a satisfying end. Or the animation where your head gets cut off and your viewpoint goes rolling down a corridor - that's well executed too! Sadly you're only sent back to one of the very liberal checkpoints scattered throughout the game which doesn't punish the player for stupid moves but also signposts the encounters. See a checkpoint, expect danger. The inclusion of Save Points or Save Rooms (Resident Evil style) would have severely heightened the experience and

tension meaning that more care and stealth should be employed.

On one hand I suppose Outlast is everything that B-Movie horror was at it's hayday, ridiculously obvious backstory, buckets of gore, loads of jumpscares and the occasional bit of heart-pounding suspense. On the other hand, Outlast is not a game changer for the survival-horror genre, the few pivotal innovations which are introduced like seeing your own body, the night vision on the camera, the camera itself, the ability to look over your shoulder and trying to nearly knit escape sequences together with a bit of cheeky parkour action means that many other developers will be utilising these ideas for a few years to come.

RATING: 3.5/5



Private Parts

The Early Works of Ian Ayres

A stunning memoir that not only explores Ian Ayres' rich, vibrant and complicated life as a teen pimp (inspiring the movie *Risky Business*), but also features his previously unpublished experiences with luminary legends such as Tennessee Williams, Allen Ginsberg, Yoko Ono, Edmund White and Quentin Crisp.

"Very honest, sexy, and above all interesting."

EDMUND WHITE, author of *A Boy's Own Story*



More than just a book, *Private Parts* is an experience of teen angst, hangovers for breakfast, and raw enlightenment tripping over that cliff's edge in the rye. It would not exist if Ayres were not a survivor. His crusty accounts of a boy's life on the wild side explores the extreme boundaries of human behaviour and amorality, offering a journey through his life from his early years in houses of ill repute to his expatriate life in Paris.

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BECKET

Interview with Tina Hall



BECKET IS A FASCINATING CHARACTER TO SAY THE LEAST. HE CURRENTLY ASSISTS THE ICONIC AUTHORESS ANNE RICE, IS A FORMER BENEDICTINE MONK WITH A MASTER'S DEGREE IN THEOLOGY, AND AN AUTHOR IN HIS OWN RIGHT. HIS LATEST OFFERING, THE SIX PART SERIES THE BLOOD VIVANTI FEATURES CHARACTERS AND CONCEPTS BY BOTH BECKET AND ANNE. IT WAS AN HONOR TO SIT DOWN WITH HIM AND LEARN A LITTLE MORE ABOUT THE MAN BEHIND THE MYSTIQUE.

Where are you from? What did you love most about growing up there?

I was born and raised in Jacksonville, FL. I loved growing up there was living close to the beach.

Did you have a love of words from an early age?

My love for words began around 11 years old, when I met Sam Rivers (now the bassist for Limp Bizkit). He and I formed a band, and I started writing lyrics. In high school that grew into poetry and short stories. In college I wrote fewer poems and more stories. When I started working for Anne, novel-writing was in full swing.

What was your very first favorite story? What do you consider your favorite story at this point in your life? Why?

The first story I ever read was a book titled: *He Remembered to Say Thank You*. It was a book for children based on Luke 17:11-19,

about ten lepers who were healed, yet only one remembered to be grateful.

What led you to become a Benedictine monk with a master's degree in theology?

I started studying to be a diocesan priest in 1997. After 3 years, being an introvert and a scholar, I felt that the silence of the monastery was a better fit for my personality.

Once I became a monk, I also wanted to become a priest. To become a priest I had to have a master's degree in theology.

What did you enjoy most about all of that?

I enjoyed most the routine of disciplined prayer, the silence, the work, and the camaraderie of the brotherhood. We were more than men in monastic habits. We were friends and family.

What led you to give that up and become a writer?

I lived in the monastery for five years. At the end of the five years, I was given a choice to make solemn vows, which are as binding as marriage vows. I felt that I wasn't ready to make that kind of commitment. So I resigned from the monastic life. I emailed Anne about it, jokingly asking her if she had room on her staff for an ex-monk. To my great delight and surprise, she said: Yes!

What was it like when you first went to work with Anne? What was running through your mind when you first landed the job?

Working for Anne Rice was a dream come true. I had been a fan of hers since I was a teenager. Honestly, there was so much happening that I didn't have time to really think about it: I was working for one of my childhood heroes, I had moved to California, and I was preparing to accompany Anne on a book tour. It was an intense time!

BECKET INTERVIEW

What is she like as a person? What have you learned from working with her?

Anne is one of the most kindhearted people I've ever met. She's also one of the most intellectual. She doesn't merely read a book: She thinks about what she reads, and she challenges others to think also.

How did *The Blood Vivicanti* come into being? Can you tell our readers a little about what to expect from this series?

Anne and I developed the *Blood Vivicanti* through several discussions over the course of several years. This new breed of blood drinker had to be a new cosmology than Anne's other blood drinkers: It would be set in a whole new world. Our blood drinkers are not made by supernatural occurrences, but by science.

This book is going to be serialized into six parts. Each part will be released once a month over the course of six months. Each part is the size of a short story, and just as satisfying, although it hopefully encourages readers to see what happens in the next issue.

Did you enjoy working with Anne on the concept and characters?

Anne and I have a lot in common when it comes to the things we like literarily, such as the spooky scenes of Catherine's ghost in *Wuthering Heights*. We also like to talk about other worlds and aliens as much

as we enjoy talking about blood drinkers. One day we just decided to combine the two. Working with Anne on this project was working with someone who helped shape my adolescence. It was amazing!

Are there any particular characters in this one that hold more meaning for you than others?

Mary Paige is the heroine of the *Blood Vivicanti*, which is told from her point of view. But the character whom I enjoy being with is Wyn, a genius scientist who has the most knowledge of the *Blood Vivicanti*.

What do you love most about the act of writing?

Fundamentally a writer has to love telling a good story. What I love about writing a good story is shaping the narrative, tying everything neatly together. Sometimes the process can be as delicate and as beautiful as carving an ice sculpture.

Are there any little known things about yourself that your readers might be surprised to learn?

I also compose music – instrumental music mostly, pianos and cellos and so on. I hope to have a CD released by 2014.

Are you still a deeply religious person? What are your personal feelings on life and death and the beyond?

Having a relationship with God is like having a relationship with another person. If you don't talk



to the other person, the relationship goes nowhere. If you don't share intimate things from your heart with the other person, the relationship doesn't grow. If I am devout, it is my attempts to have an intimate relationship with a power greater than myself.

What would you most like to accomplish before your time here is done?

I hope to live one day at a time as altruistically as I can. If accomplishments come from that, then I hope people will find my work helpful to their own well-being.

What advice would you offer to those who might be struggling with this world as it is?

I don't think I'd give advice. I'd rather listen to what they're struggling about, and share with them my own experience, strength, and hope.

What projects are you working on at the moment?

I recently published a full book for children. The title is: *Key the Steampunk Vampire Girl*.

Anything you wish to say before you go?

Thank you for this interview. (Smiles)

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#DONTBENORMAL
be paranormal

MIKE'S MOVIE MINDFUCK

Well well well. It's been awhile since I was here. I missed you. Hopefully you have spent the time increasing your brain capacity and not just jerking off. So what's on the menu today? I feel in the mood for some scary shit today. Ya know, the flicks that just creep you out! The movies that make you check the rooms before you hit the sack. The films that make the hairs on your neck move. You will note the absence of J horror here, I will address this soon, fear not. So strap in (or on, if that's your bag) and let's get the shivers.....

So how did you do?
I hope you got them
all. I have eased
you back in with a
simple challenge
this month.

0-4 - Scooby Doo is
more your level of
scary. Are you 12?
If not man the fuck
up and watch some
scary films.

4-6 - Well schooled
in terror. But you
watch them with
your significant
other, don't you? On
your own you would
scream like a virgin
on a date with John
Holmes.

7 - Well done. Now
watch some J-horror
and see if you are
as brave as you
thought.....

Next time, you
won't find it so easy.
If you haven't seen
all these films do
yourself a favour
and check them out.
See you soon.

1 Fucking good job "houses don't have memories" isn't it? 'Cause this one could tell a doozy of a story! "High Hopes", really? Father Delaney had high hopes, and look at him, blind and as mentally empty as a one direction fan! I guess that's what you get for buying a house built on a tribal burial ground. At least you are still alive, albeit in another state.

2 Oh god, I feel it, I feel it breathing on me! Why the fuck would you become "engaged to be engaged" to someone who has been haunted by a ghostly entity since youth. Guess what Micah, it isn't going to be an event free relationship, although I suppose you are entitled to feel slightly aggrieved when your lass is dragged from your bed and bitten by a demon before you manage to get her back. Her response to your upset was a touch OTT though. If you ask me, no one knowing where she is now is a good thing.

3 At present my hound is sleeping peacefully by the fire. It's nice isn't it? But, every time he wakes up and looks at me I thank god I didn't go for a Saint Bernard. You can tell me till you're blue in the face that it wouldn't hurt me, but fuck me, I just picture it trapping me in a car. To die. Slowly. Alright so the film wimped out at the end, but read the book and see what really happened.

4 Never, never adopt a kid without meeting the parents; you never know what you are going to end up with. Even if you are the US ambassador to the UK, you can't legislate against adopting the antichrist. The new nanny seems nice, and she brought a cute little doggy with her. Damn

shame what happened to the old one though. At a birthday party too! No class these nannies. So are you convinced the brat is evil yet? Perhaps a trip to an Italian cemetery will do the job. Yep ok I buy it. So what to do? Kill it with fire? Nope ain't going to cut it. Stab it. Yep that will do the job, as long as you use the correct knives. Go on, you can do it.... oh come on you wimp. Well done, you have it in a church, now just stab it. Watch out here comes the fuzz. Ah well, at least you are out of it, shame your brother is now going to inherit the problem.

5 I know, I know. Times are tough. You have a wife and a kid to take care of. It is hard enough trying to stay on the wagon, without the pressure of trying to finish your play. What will help? How about a winter looking after a hotel? That's the ticket. As long as you don't listen to Grady it will be fine. Just make sure you keep that kid in line, if you don't discipline him, he will make your life difficult. Alright, I said discipline, not hit in the head with an axe!

6 Summer! Love it. Ok so it does bring some problems, but without the summer people this island would never survive. And as new police chief, it's your job to make sure they have a good time. Closing the beaches is a big no-no. Just because some little tramp got chomped on is no reason to destroy our chance at profit. Whoops, wrong call. Now you have to go out on a little boat and sort the problem yourself. And you hate the sea.

7 Yay, camping! What could go wrong? Camping in the backwoods whilst researching a story on a local legend. Sounds like a recipe for good times to me! I am sure those noises are just locals fucking with us. What do you think Josh? Josh? Josh? Mikey, where the fuck is Josh?

HEAVY METAL HORROR

THE BLACKEST
OF SOUNDS, THE
DEADLIEST OF SIGHTS

PART 1: PHENOMENA
(1985)



“INTO THE ABYSS I
FALL / THE EYE OF
HORRORS” -

**‘Powerslave’
Iron Maiden**

Let us begin with a tale set in the darkness and smog of industrial Birmingham, a story heard many times from the mouths of men and the sounds they created.

Some say it began during the 1960s², when a young factory worker and future Black Sabbath guitarist Tony Iommi lost the tips of two of his fingers in a sheet metal cutting accident. Reworking his playing style around his physical limitations Iommi created a deeper, more sinister sound than had been heard in rock music before. This is not a history of heavy metal, here we will go beyond discussing its sound and creation and look at its fusion

HEAVY METAL HORROR: Part 1 - Phenomena

and love affair with the horror film genre. The importance of Black Sabbath is crucial not only as key contributors to the heavy metal sound, but as the conjurers of the imagery and myth's that surrounds the music. Here is where Sabbath's bassist and horror fan Terence Michael Joseph Butler, or "Geezer" for short, comes in. Like many of rock's stories the validity and accuracy of this one is questionable, depending on who you're talking to at the time. The one thing that is assured about the band's name is that Butler suggested it. For our purpose we will go with front man Ozzy Osbourne's recollection of how the band got their name:

We were waiting to go into a rehearsal in Birmingham ... across the road, there was this cinema and there was a horror movie on ... Tony said "Innit funny, man, that people pay money to see a movie that scares the shit out of them? Why don't we try and put that to music – like an evil kind of music?" And that's really the way it started..."³

This was the moment of cohesion between metal and horror, the movie in question was Mario Bava's 1963 horror anthology *Black Sabbath*, and the rest, well you know what they say... Heavy metal's dark union with horror film really came to fruition during the 1980s as bands like Iron Maiden, Judas Priest, Mötley Crüe and Slayer rose to stadium status, stampeding their way through the ranks of popular culture with leather studded boots and fringed jackets. Wes Craven's horror film franchise *A Nightmare on Elm Street* embraced the rising tide of 80s heavy metal,



Black Sabbath

incorporating the music of Iron Maiden's Bruce Dickinson, glam-metallers Dokken and W.A.S.P. into the films and onto their soundtracks. Various heavy metal musicians have been involved with horror films in a variety of ways, from Kiss' Gene Simmons and Ozzy Osbourne's cameo's in the horror heavy metal homage *Trick or Treat* (1986), Anthrax's Joey Belladonna's role in *Pledge Night* (1990), to metal monster Rob Zombie's feature film directorial debut *House of 1000 Corpses* (2003). This series of articles sets out to explore and examine heavy metal's inspiration, use and transition through the horror genre; how the music informs the motion of narrative and action in the films analysed and how the function of the horror film soundtrack has changed from the 1980s to the present.

Phenomena (1985): Maiden in Your Nightmares

Italian giallo director Dario Argento wastes no time in setting the tone for his 1985 release *Phenomena*⁴, in a macabre fairy-tale of female adolescence and a young girls psychic connection with insects, Argento utilises the music of heavy metal, rock and the haunting keyboards and synthesisers of progressive rock. While the prog band Goblin have rightly been credited for defining the films sound, adding to its elegantly surreal and eerie nature, it is actually the use of songs by Iron Maiden and Motörhead that gives it a hard rock edge. The film stars a young Jennifer Connelly as Jennifer Corvino, a girl who can commune



HEAVY METAL HORROR: Part 1 - Phenomena

with invertebrates and in doing so, manages to solve the mysterious murders of young girls in the community. The aptly named "Swiss Transylvania" has been plagued with an unknown killer for over eight months, Jennifer's arrival sets in motion a path of discovery not only in identifying the killer, but also for Jennifer to explore her abilities. On her first night at The Richard Wagner School for Girls we learn that Jennifer is prone to sleep walking. We are blasted with our first taste of heavy metal, Iron Maiden's "Flash of the Blade,"⁵ when her latest bout of somnambulism is proceeded by a nightmare. With the wild beat of the

young girl's heart we are lead into the nightmare, the opening guitar riff of "Flash of the Blade" is accompanied by the ever howling wind and the screams of an unknown girl, running from an unseen assailant. The pounding beats of the drums mirror those of



Jennifer's heart as she dreams of the girl running into an abandoned building, attempting to escape her pursuer. Once through the doorway of a darkened room, the synchronism of pace between image and music becomes fractured. The movement of both the actor and camera are slow as the girl lights a candle and wanders into the following room, all of which is done in three lengthy shots. The excitement and urgency that was created at the beginning of the sequence diminishes, Argento obscures the intensity of the moment by attempting to



Dario Argento

create suspense visually mid scene, while continuing to use a song that plays at the same tempo throughout its duration. Synchronisation is restored when the girl is confronted by the psychopath that only she is allowed to see. As a steel pole is constructed in a series of close-ups, action and editing rematch the beat of the song as shots of the girl running down dark and dusty corridors are inter-cut with the construction of the murderer's weapon. While the sequence may seem disjointed in terms of matching timing with movement, it becomes clear that Argento is also using the song's lyrics to convey deeper meaning. In the action of the girl lighting the candle, which looks symbolic of the ritual of lighting a candle in a gesture of prayer, Argento lets the song's lyrics narrate the scene and add an extra dimension of meaning:



HEAVY METAL HORROR: Part 1 - Phenomena



Donald Pleasance in Phenomena

"Times change very quickly / and you have to grow up early / A house in smoking ruins and the bodies at your feet..."⁶

It is at this moment where words have become more necessary than the music, the darkness that shadows many of the themes in heavy metal music; join in harmony with the images of horror. The songs title and tag line, "You lived as you died / by the flash of the blade,"⁷ are crucial in conveying the menace of murder and the construction and use of the killer's blade. In fact with its use in a later scene we see that the song becomes a motif of imminent danger, fear and murder.

We do not hear our next slice of heavy metal until the murder of forensic entomologist Professor John McGregor (Donald Pleasance). Becoming something of a mentor to Jennifer after she was saved by his primate helper Inga (Tanga.) McGregor is placed right in the line of fire as he helps Jennifer deepen her telepathy, working with insects to discover the killer, an action for which he pays the ultimate price. Motörhead's "Locomotive"⁸ begins as Inga is thrown from the roof of the killer's car, following a fit of monkey rage after witnessing McGregor's murder. As we hear the car speeding away the song kicks into gear with the rolling of a drum line that mimics the velocity of a Japanese bullet train, in the quickness of a cut we see McGregor's home surrounded by paramedics, police

and press. Using a succession of medium close ups that show Jennifer watching from the back of the crowd as McGregor's body is taken from his home, Argento again uses the lyrical content of the song to portray deeper meaning in the scene. The camera lingers on Jennifer's face as the realisation of McGregor's murder hits home, Motörhead's front man Lemmy Kilmister sings the line "You know I'm loaded / I'm railroaded..."⁹. Taken in the context of finding out that McGregor is dead we perceive that she is feeling as if she has been run over by a train, there is also a little black humour added by the fact that McGregor has come to the end of the line. The song heightens the urgency of the moment and its implications within the narrative, by murdering McGregor the killer has now raised the stakes and wants to force Jennifer into acting more quickly. Following Jennifer fleeing the scene in fear we cut to Inspector Rudolf Geiger (Patrick Bauchau,) who has been investigating the case longer than our young girl and her antennae friends, talking to a doctor in an asylum. The music continues to roll as we see that the Inspector is also catching up to the killer Frau Brückner (Daria Nicolodi,) who is not a former/escaped patient but an ex-employee and teacher at Jennifer's school. The song draws to a close with thrashing guitars and crashing symbols, this mirrors the intensity of a shot of a convulsing inmate, who we learn later in the film to be the patient that attacked Brückner leaving her with external and internal scarring.



Donald Pleasance in Phenomena

HEAVY METAL HORROR: Part 1 - Phenomena

Our final moment of heavy metal returns to Iron Maiden's "Flash of the Blade" as Jennifer attempts to escape the clutches of Brückner, who has managed to fool the girl into her home under false pretences. As she struggles with every locked door and window, our panic rises with the speed and intensity of the whirling guitar riff and familiar palpitation of drums. Again, the pace of narrative action and the rhythm of the song become disjointed with Jennifer's lengthy attempt to pull a telephone through a window with a hooked pole. The scene loses some of its urgency until she realises it would actually be better if she climbed out of the window. As the chair she was standing on slams to the floor the song and scene end abruptly. In a desire not to spoil the rest of the film, for those who have not seen it, any further discussion of narrative must end sharply. Heavy metal music serves as a signifier for change in the films pace and intensifies the threat of danger, with each song either proceeding or following a murder. Further layers of meaning are added through the songs lyrical content, providing imaginative metaphors for character emotion and the action taking place. Argento uses music to great effect within all of his works but with this film he shows a great understanding for the connotations and associations within and surrounding heavy metal's ethos. In part two of this series we will be looking at *Trick or Treat* (1986), a film that will take us deep into the heart of this ethos, and further illustrate the symbiotic nature of horror and heavy metal music.

(Endnotes)

1 *Powerslave*, EMI Records, 1984.

2 It can, and often has been argued that heavy metal's roots can be traced further back through music history, from the rock and roll of the 1950s and further still in the blues music so influential to lommi and other rock guitarists emerging during the 1960s.

3 *Don't Blame Me: The Tales of Ozzy Osbourne*, Sony Music Entertainment, 1991.

4 The film is also known under the title of *Creepers*, due to it being renamed for its release in the US.

5 *Powerslave* (1984)

6 *Powerslave* (1984)

7 As above.

8 Originally featured on the first release of the EP *No Remorse*, Bronze Records, 1984

9 As above.



Em Webb is a freelance writer whose work focuses on heavy metal music and horror film, she also dabbles in horror/creative make-up. Her make-up and written work have featured on various sites and publications, from Bizarre Magazine,

After Dark and the academic journal Film Matters. In 2013 she started writing for Nu Day Games Rock Science, a trivia game based on all thing rock and roll. That year also saw her start the blog Heavy Metal Horror Hub, which is a culmination of all her interests and an exploration of the discoveries she makes through horror film and heavy metal music.

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AN INTERVIEW WITH **COLE HADDON**

By **TINA HALL**

Cole Haddon is best-known as the creator and co-executive producer of NBC's hit series *Dracula*. The show which offers up the iconic Prince of Darkness in a new light, gives fans a more sophisticated from of vampire. Haddon is also author of the graphic novels *The Strange Case of Mr. Hyde* and *Space Gladiator*.



Can you tell us a little about your earliest days? What were you like as a child?


I grew up in Michigan in a blue-collar community, nothing particularly special about it. I think I found it intellectually stifling, though, and that's probably why I retreated into film, books, and comic books. *STAR WARS*, *Indiana Jones*, and monsters were all I thought about.

Do you happen to recall what your very first favorite story was?

My first favorite story would be *Raiders of the Lost Ark*, which is also, maybe not coincidentally, the first film I remember seeing. I was only five years old. My parents were either not very good at censoring what their children watched, or very perceptive about what I, in particular, needed.

As a fan of classic horror what do you think is it about the first films of the genre that make them so timeless in their appeal? Does the fact that they seem somewhat human in their varied and flawed ways of suffering through this world have something to do with that?

I think classic horror, the stuff that sprung from the 19th Century and very early years of the 20th Century,



continues to be popular today because the ideas and themes explored in so many of them are every bit as topical as they were when the books were first published. The human characters in them continue to resonate, too, because we're still them. We're still arrogant and self-destructive, still crippled by antiquated ideas of good and evil, and so much more. When human culture evolves more dramatically, when we transcend the ideas in these books, we'll collectively start thinking of them as antiquated, charming relics of a past. But somehow I doubt that's going to occur anytime soon.

Did you have a favorite movie monster growing up?



Movie monster? Probably Frankenstein's Monster, though King Kong is way up there.

What have you enjoyed most about putting a new spin on Dracula?

Dracula had been abused by pop culture for years. There are a few exceptions, but overwhelmingly he had become a punch line. This, by the way, is why I also tackled Mr. Hyde in my graphic novel *The Strange Case of Mr. Hyde*. I loved these characters as a kid, and I didn't like where they had wound up in the public consciousness. And so, to answer your question, I most enjoyed trying to find a way to make Dracula feel vital again. Alive, which I get is an odd word to use in association with a vampire. I wanted to remind audiences that the Victorian monster still had some life left to him, in other words.

What did you find most challenging in bringing the story to network television?

In the novel, Dracula is a villain. He has a beginning and a very necessary end. More, there's no reason to root for him. That does not make a very interesting television character, and so I had to find a way for audiences to get behind him. He needed a reason to exist other than to feed and ultimately be stopped by the familiar coterie of heroes. I and the other writers tried to give that to him in a new

origin that tied the character more literally to Vlad Tepes, the Romanian prince who inspired the fictional Dracula. We gave him a backstory, a human backstory, one that humanized him in a way and provided, most importantly, a mission. A reason to follow him, so to say.

Was it nice to have the chance to offer viewers a more sophisticated form of vampire?

Hell yes. There are no mopey, sparkly vampires anywhere near our *Dracula*.

What is like to get work on this series with Daniel Knauf? He seems quite taken with your work on the show. Are you a fan of his work?

I'm not sure if many show runners would have allowed another creator's vision to be so fully realized, but Dan was in my corner from the beginning. He had my back, and for that I'm eternally grateful. He's got a wonderful sense of the macabre and ghoulish. He loves monsters and weird shit. In that regard, we've got a lot in common. And so in short, yes, I'm a fan of his work. Both on *Carnivale*—which was a wonderful series—and on *Dracula*.

What about Jonathan Rhys Meyers? You have said he carries an intensity that is hard to find? Can you elaborate on that? Would you say he is also intense as an individual? Do you think that is an inborn trait or something one has to learn? Do you think it is a trait we should all carry?

Jonathan Rhys Meyers has an innate quality about him, an intensity, yes, that radiates out of his eyes. His whole body. He crackles with it. I'm not sure where it comes from and, quite honestly, I don't know him enough to guess. But it's part of him, yes, and without it his Dracula would be a limp character. We didn't cast JRM for his angelic looks or abs. We cast him because he was one of the few actors we believed had the necessary qualities to play our take on Dracula.

Have you been surprised by how well the series has been received so far?

I think everything in the world of television is a surprise. There's nothing one can predict with any accuracy. And so, yes, the show's reception has been a surprise. I

couldn't be more grateful to the fans.

What do you love most about the act of writing? Why do you think words have always been such powerful things?

I wish I could give you an intelligent answer, but the truth is it's just something I've always done. I was drawn to it, I think, or, rather, storytelling. Maybe I saw too many films and read too many books as a kid. Maybe it rewrote some pathways in my brain. The truth is, I don't know what else I'd do if I wasn't a storyteller. As for why words have always been such powerful things...I think that's because they carry ideas and ideas, more than anything, are powerful.

Can you tell us a little about your graphic novels *The Strange Case of Mr. Hyde* and *Space Gladiator*? How do those differ most from your work for television?

The Strange Case of Mr. Hyde is set five years after the events of Robert Louis Stevenson's novel, and sees a young Scotland Yard inspector team up with an imprisoned Hyde to identify and stop Jack the Ripper – whom they're both convinced is using a version of Hyde's serum to fuel his murderous rampage.

Space Gladiator is a sort of Douglas Adams-esque graphic novel about the last human being in existence, an exhibit in an alien zoo, and how this unassuming kid who just wants to play video games winds up an intergalactic gladiator who inspires a rebellion.

Strange Case is pretty damn similar to *Dracula* in terms of tone and world, though I think it's probably a bit more fun or, rather, funnier than our series. *Space Gladiator* is a satire start to finish, very British, an homage to Flash Gordon, Buck Rogers, and similar characters – so it couldn't be more different than my television work to date.

What are your feelings on death and such?

I am terrified of it. I hope to avoid it at all costs.

Anything you'd like to say before you go?

I'm hugely appreciative of the fans of *Dracula*. They can always find me on Twitter. My handle is @colehaddon. Say hello sometime.



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THE PRIVATE PARTS OF IAN AYRES

with Tina Hall

<http://theoriginalvangoghsearanthology.com>

Ian Ayres is stunningly honest about his perverse early life in a gutsy memoir called *Private Parts: The Early Works of Ian Ayres*. Best known as a filmmaker, he covers a wide array of subjects with clarity and taste. Ian is currently directing *What Ever Happened to Norma Jeane?* — the ultimate movie about Marilyn Monroe.

Picture Credit: Roy Schatt



Can you tell us a little about yourself? Where you're from? What were you like as a child?

Born in Los Angeles, my life began in a traveling carnival where my father owned a shooting gallery with rifles that shot lead bullets. I had a terrible fear of being forgotten because my parents used to leave me locked up inside the cramped cabin of the shooting gallery truck. A few months after I turned four, my parents separated and divorced. Being on the move, though, never stopped. In the custody of our mother, my siblings and I spent our childhoods packing up boxes and unpacking them several times a year due to her crazy love life.

Always the new kid in school, I never learned how to make friends or socialize. I used to keep my hands in my pockets, head bowed and watch my shoes as I walked. My imagination became my refuge and, I believe, led to my writing poetry in houses of ill fame when I hit puberty. The brothels were called massage parlors and the prostitutes, masseuses. One of the parlor girls introduced me to expressing myself through words in a notebook. I think she wanted to distract me from my mother acting like she had the hots for men who smelled of mothballs. Mom did make a lot of cash that she'd have me smash into my pockets. So, while she turned tricks, I grew obsessed with words. The word thing started when I was seven. Mom used to have me rub lotion on her back and, using my finger, write words that she'd guess. That was the closest we ever got to each other. That's the closest I got to anyone as a child.

Soon after my fifteenth birthday my mother introduced me to the world of drugs through what she called her "diet pills." Wired on amphetamines I'd serve coffee to men waiting their turn to be with her up the winding staircase of our latest apartment. She had diverted clientele from where she worked in order to earn enough to open a massage parlor of her own.

A few months after our first parlor opened, I read a book about Marilyn Monroe and ran away to Hollywood to become a movie star. Discovered by a director who offered me the lead role in a movie called *The Greek Connection*, I got the hell out of Hollywood as soon as I learned it was some kind of sex film. My mother had reported me a runaway, though, so I explained to this cop that I only took a vacation. The cop laughed and reassured us that no matter what trouble I might get into, I'd get a clean record and fresh start on my eighteenth

birthday. Now Mom took a new interest in me. We'd go shoplifting together. She'd pick out what she wanted, then let me know when to hide it under my coat and sneak it out to the car. Some of the most fun we had together was during our shoplifting adventures. And everything I ever stole was for her. I guess the same went for the poems I'd write. She wouldn't listen to me except to give feedback on something I wrote.

I've always lived in my own realm of imagination. Never thought of it as being creative until I was 18 and going through all that I told to Paul Brickman, who combined my young pimping days with his conformist upbringing to create the movie *Risky Business*. After my "masseuses" had stolen everything from a secret parlor I ran in Miami, Florida — my mother was standing trial over her chain of parlors in Fresno, California — I learned about James Dean from a white, lesbian, prostitute junkie. Her name was Pat Hamren. She'd fallen in love with a black woman, begun wearing her hair in an afro, and acting like a black man; going as far as telling people she was an albino black. And we were like family. After all, Pat was the manager who hired my mom to work at her first parlor.

In between tricks — what we called a dry spell — Pat and I were smoking a joint in my mom's Monte Carlo Sedan when I shared my fear of being forgotten after I died. I said I wanted to do something I'd be remembered for in this world. She coughed up some smoke with: "You want to be a legend like James Dean?" When I asked her who he was, she told me to go to the mall and buy a biography on him. All they had was David Dalton's *The Mutant King*. Then I soon discovered what was to become my favorite Dean biography. It's got a different title now but was then called *The Real James Dean*, by John Gilmore. Reading it put me in the skin of James Dean. Gilmore made Dean so human and real for me that I believed I, too, could conquer Manhattan. So Gilmore's book transported me to a great many moments when James Dean breathed, and I could feel Jimmy's breath as I experienced so fully what John had written. He made Jimmy come to life. Anyhow, one thing leads to another. Smoking that joint with my lesbian prostitute junkie friend when I was 18 led me to James Dean and James Dean, thanks to John Gilmore, got me hooked on a life of creativity.

Are there any hidden things about you that you'd not mind sharing?

There are too many skeletons I've already let out of the closet in my memoir *Private Parts*. I wish I could destroy every single copy of that book. I regret having exposed so much. I'm not about to regret this interview, too.

Is it true you are a cousin of Barbara Eden? What is she like as a person? Do you think her influence on you has led to your work dealing with the glory days of Hollywood?

Barbara Eden is my cousin through screenwriter Katherine Fugate (*Carolina*, *Valentine's Day*, *New Year's Eve*, etc.). Katherine's father is the son of my grandmother's sister. He married Barbara's first cousin, the mother of Katherine. Barbara spent much of her childhood with Katherine's mother, so Katherine always considered her an aunt. Barbara is very proper and never had any influence on me. She doesn't approve of my side of the family, which is presented in Katherine's first movie: *Carolina*. Marilyn, the madam in the movie, is based on my mother who has the same name.

How did you first become involved in film? What do you think you'd be doing right now if not making documentaries?

Poetry mattered most to me. After I gave up on becoming the next James Dean, I wanted to devote my life to reading and writing poems. Then, in 1999, a filmmaker named Eric Ellena talked me into being a founder of French Connection Films with him. I didn't mind the production side of things as long as it didn't interfere with my poetry. Then I talked Eric into starting a press for a poetry anthology series I titled *Van Gogh's Ear*. The anthology soon gained popularity and began including creative prose and artworks. I was overwhelmed with editing volume after volume when Eric suggested I direct a documentary. I decided to do one on poets and writers, which we did a lot of interviews for and is still in the making. Then came a request from a French channel for a documentary on the American Church of Paris. My work on *A Glimpse of Heaven* pleased other TV channels throughout the world but I swore I'd never do another film after I finished the one about poets and writers. Poetry was my passion. Next I got the idea for a celebrity edition of *Van Gogh's Ear* and asked every celebrity I could to contribute. An assistant to the legendary Tony Curtis responded with a request that I telephone. After he said Tony would gladly contribute to this special edition of the anthology series, he suggested I do a documentary on Tony and his wife, Jill, because they saved horses from slaughter. Okay, worthy cause. I'd do one more film before



finishing my film career with the one I set out to do. After that I'd never again lose time on being a poet. While in Henderson, Nevada, I did an intimate interview with Tony about his life and career. I figured it would make an interesting bonus for *The Jill & Tony Curtis Story* DVD. Deep down, however, I knew it might end up being another documentary. It did. Now I don't know if I'll ever escape filmmaking. My poetry's been on hold ever since that second documentary.

Do you think you might ever like to do a fully scripted fictional movie?

The dreaded question. No, I will never do a fully scripted fictional movie. I'm a poet and that's the life I choose. The only catch is I've already begun writing a script for a dark comedy. Chances are I might end up having to direct this one. Afterwards, though, never, ever again. I am not a filmmaker! I'm a poet that keeps getting tangled up in celluloid.

As a writer/producer/director is there any one element of the work you love more than others?

I love working with composers on the musical score and doing a song or two of my own for each film. Writing lyrics is similar to poetry. And I love music. Actually, it's the chance to create more songs that keeps me doing films. The recording studio is my favorite place to be. I consider it my reward for all the work I've done. When I was a kid I used to sing along with hit songs on the radio and dream of someday having a hit of my own. If I had to choose between having a hit movie or a hit song, I'd choose a hit song. That would be totally awesome.

What was it like to see *Tony Curtis: Driven to Stardom* premiere at the

Los Angeles Jewish Film Festival? Why did you choose to do this particular film?

I was in Martinique doing location shots for a documentary about Empress Josephine when *Tony Curtis: Driven to Stardom* had its red carpet event. If I'd been able to attend, I would have done it incognito. Working on Tony's film was painful. He'd died and I didn't have time to grieve. At Shiloh, their horse rescue, he gave me his white cap. It's as if he knew I'd be doing this film on his life and career. During his last time in Paris I kept asking him to walk for the cameras because when we met he confided his desire for recognition from the Academy Awards, though feared he'd end up rolling onto the stage in a wheelchair to accept his Oscar. He told me that at the Luxor in Las Vegas the night before we left. Next time I saw him he was in a wheelchair after almost having died from the pneumonia he came down with the week following our first dinner together. The very last thing he said to me in Paris was due, I think, to my asking him to keep getting out of that wheelchair for his public appearances. He's greatly loved in France and I wanted him to look his best. I'd even bought him an expensive French beret that he refused to wear. I'm not sure if he was angry or joking but, after an exhausting appearance among his paintings at an art gallery for news cameras, he got back in his wheelchair, looked up at me and asked, "What are you going to have me do next — porn?" Not knowing what to think, I said, "Yes. And you will be the star. You're my favorite star." Instead of a porno, I began interviewing people who knew Tony throughout his life. I'd begun making the film before he died. I wanted him to be at the premiere. Perhaps his death allowed me to be

more objective. I don't know. It was total fact-finding and gut instincts for getting truths across. I have no idea how it came together. Kind of like energies from beyond channeled through me.

Did you enjoy having the chance to talk to all the people you did while filming this one?

When we arrived for each interview, I swear my heart tried to break out of its ribcage. Fears of rejection are often unbearable for me. I've always been nervous about meeting anyone. Some people can be so cruel, especially serial killers. But everyone we interviewed turned out to be very sensitive and caring. So, yes, I definitely enjoyed each visit. They made us feel right at home. And I guess, since my goal is to create a sense of intimacy that's felt by viewers, there's a lot of opening up involved that goes deep, to the heart of things. In fact, I feel a great affection for everyone I've interviewed.

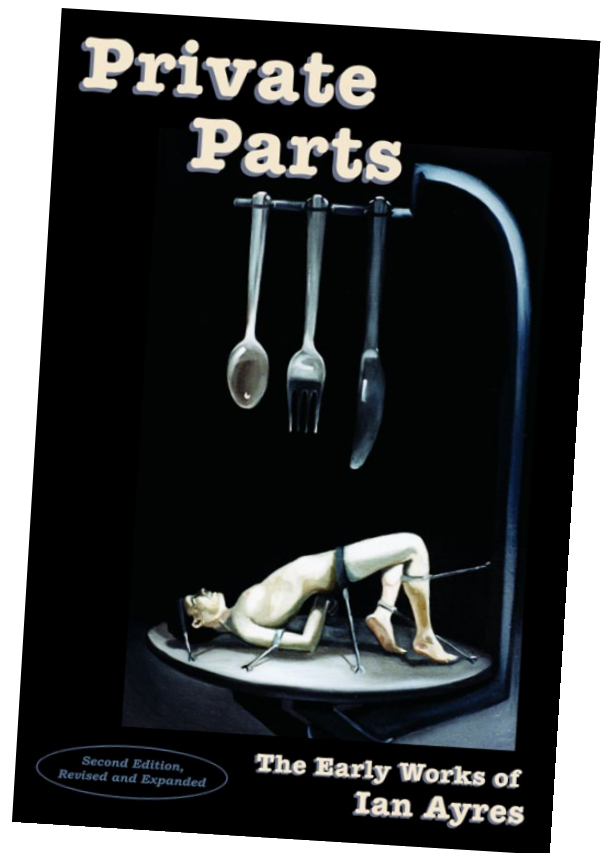
John Gilmore is in this one and I understand he recently did two very long interviews with you (one dealing, of course, with Marilyn Monroe). What was it like to hear him talk for hours? What is he like as a person?

John's not the type to talk for hours. I had to keep asking him questions. He was most kind and patient with us during the interviews, especially the recent one about Marilyn Monroe. We lost a major part of the interview due to a technical problem and hoped John wouldn't mind re-doing it. We were holding our breaths when we asked. And John proved to be very understanding. Not only did he repeat the entire lost section of the interview, he became even more detailed in his spontaneous eloquence. I felt as if

Marilyn were right there with us, too. It's one of the most outstanding interviews we have on her. John cares more about truth than impressing people. He's not afraid to skinny dip in a pond of absinthe-green corpses to expose their rot hidden beneath a liquid mirror of sky and trees. I'm convinced John Gilmore is a genius. That being said, he's also a pretty cool dude. Like William S. Burroughs, though, he keeps guns in the house. I'd advise prowlers and paparazzi to beware. Above his office doorway he has a sign saying: "I Don't Give a Shit." I wouldn't want to disturb him when he's writing. You could get shot!

What about the other piece he worked with you on? Can you tell us a little about that? When will they be available to the public do you think?

The first time I met John Gilmore was in the Hollywood Hills for a filmed interview about his career as a writer for the only documentary I'd ever really planned on making — the one about poets and writers. I had just gone out to get the sound equipment from the trunk of our rented car when John came driving down the sloping driveway in what I believe was a sports car. The timing surprised me. And I felt an instant connection with him — probably because I'd read more books by him than anyone else. My first impression of John Gilmore was: "Wow!" He has this "King of Cool" charisma combined with an aura of mystery that's most intriguing. We interviewed him out on the balcony of the two-story apartment where writer Felice Picano was staying. We were lucky there weren't many noises in the surrounding hills embraced by blue sky. I remember tripping on how that same blue sky seemed to be shining through John's eyes. He fascinated me with his responses to my eager questions. I really wanted to learn all I could about the craft of writing from him. His insights fascinated me. One thing I don't think I'll ever be able to do, however, is to get up at five in the morning and write every day. When John said this was his ritual, I fell against the balcony railing. Not even the sun is up that early. What's making this documentary an important one is that I've continued interviewing great poets and writers in-between interviews for the other films I've produced or directed. It's going to be a feature film about creativity, imagination and the importance of poets and writers to society. I've also interviewed a psychologist who specializes in the psychology of creative people. Plus there's an interview with a scientist who claims it's a myth about one side of the brain being the creative side. I'm looking forward to completing this film after I finish the movie documentary on Marilyn.



Marilyn's film is scheduled to premiere on Valentine's Day, 2015, so this one on poets and writers will be released the following year. It's going to be a work of art in itself. Still not sure what the title will be. It'll come to me. It's actually an exploration of genius.

I understand John Gilmore is one of your favorite authors. Why do you think his work is so appealing. Do you think his work deserves more recognition than it gets? Are you looking forward to the release of his latest work *On the Run with Bonnie and Clyde* as much as I am?

John Gilmore shares that certain something that James Dean had, something otherworldly and magical. He does more than write books, he creates experiences that bring you to the core of the human condition and grip every fiber of your being. As far as recognition goes, Gilmore is already considered one of our greatest writers. And all great writers gain more and more recognition as time goes on. I believe recognition for John Gilmore's genius will grow. He's already more important to readers than Edgar Allan Poe was when Poe died. It's a time thing. Each book Gilmore writes is a seed that's planted when it goes to press. I've already paid for an advance copy of *On the Run with Bonnie and Clyde*. I know it'll be more than

a book — it'll blow you away like a bullet through the head. Pull the trigger. I'm ready!

I do think he is the most fascinating individual I have ever stumbled across. Do you think there is any chance you might ever do a documentary on the life and work of John Gilmore?

I'm hoping an autobiography or biography about John Gilmore is released before I do the documentary about his life and work. It would make it easier. But I am planning to do a John Gilmore documentary. I have a lot of fascinating interviews with him for starters. Such a documentary will also bring an incredible array of people into my life as I interview them regarding the writer and the man. For instance, I'd like to interview Holly Beavon and, of course, his son, Carson Gilmore, who happens to also be a great writer. The most extraordinary people have known John Gilmore. Think of Marilyn Monroe and James Dean. Oh, yes, his story will find its place on the silver screen.

Why do you think the Golden Age of Hollywood has always been as popular in pop culture as it has?

The popularity of the Golden Age of Hollywood has never crossed my mind. There are certain movie stars from Hollywood's Golden Age that remind us of the glamour, excitement and magic created by the studio system and its myth-making ingenuity. The stars themselves had a lot to do with making what's now called the Golden Age of Hollywood popular. I think it's the continuous spell some of these stars hold over the masses that gives those white letters in the hills of HOLLYWOOD their Golden Age feel. Then, again, Peg Entwistle jumped

from the "H" of the Hollywood sign (which then read "Hollywoodland") into a ravine 100 feet below because she was so disillusioned with that Golden Age. Her dead body wasn't found for two days. Then there's murder victim Elizabeth Short, nicknamed "the Black Dahlia" by the press for her dyed black hair, love of black evening dresses, and for wearing a Dahlia flower in her hair. Her body was found naked, laid on its back, cut in half at the waist with her upper torso angled at a distance from her lower half, drained of all blood like a pallid white mannequin in a vacant lot of weeds. She, like Peg Entwistle and thousands more, came to Hollywoodland with breathtaking dreams because in those days movie stars were the equivalent of royalty in the U.S.A. And some stars who died young and at the peak of fame have since become modern day gods and goddesses. We keep them alive in memory in our constant battle against the inevitable that threatens us. We need to make them immortal to help us escape the raw reality of all mortality. But the fact remains that none of them

would appeal to us if taken out of their coffins today and photographed for magazine covers. The hold of the Golden Age of Hollywood on the imaginations of many is pure nostalgia for a fantasy that's no longer possible. It might be more accurate to call it the Age of Fool's Gold in Tinseltown. But this is only my opinion at this point in time. Maybe after I'm in my coffin for half a century I'll be ready for my close-up, Mr. DeMille.

Do you think the Hollywood of modern day will ever come close to being as spectacular as it was then? What do you think is missing in the Hollywood of today?

Nope. Modern day Hollywood will never come close to being as spectacular as it seemed during the studio system. We've paid too much attention to that mogul behind the curtain. We'll never again believe there's a wizard in Oz. What's missing in today's Hollywood is the naiveté and childlike innocence that once made the illusion believable. We know the carpet is red



Photo by Eric Ellena

from the blood of dreamers who've been trampled amid blinding klieg lights.

Do you enjoy having the chance to honor the work and memory of those that came before?

It means a lot to me to keep people alive in the memories of future generations because of my own fear of being forgotten. More important are the lessons we can learn from those who came before us. I do believe there's much more to our existence than our limited perceptions can possibly conceive. The fact that we exist at all is proof enough.

Do you have any particular body of work that stands out most in your mind?

Not really. What most stands out in my obsessive mind is whatever I'm focused on in the now. I tend to lose track of everything else. Sometimes I start thinking of someone or something without knowing why and I'll follow through in whatever way feels right. I just go with the flow. I do like comedies. I like to laugh. So, for movies and stars, I can say those involved with the best comedies come to mind when I need a break from work.

Can you tell us a little about French Connection Films?

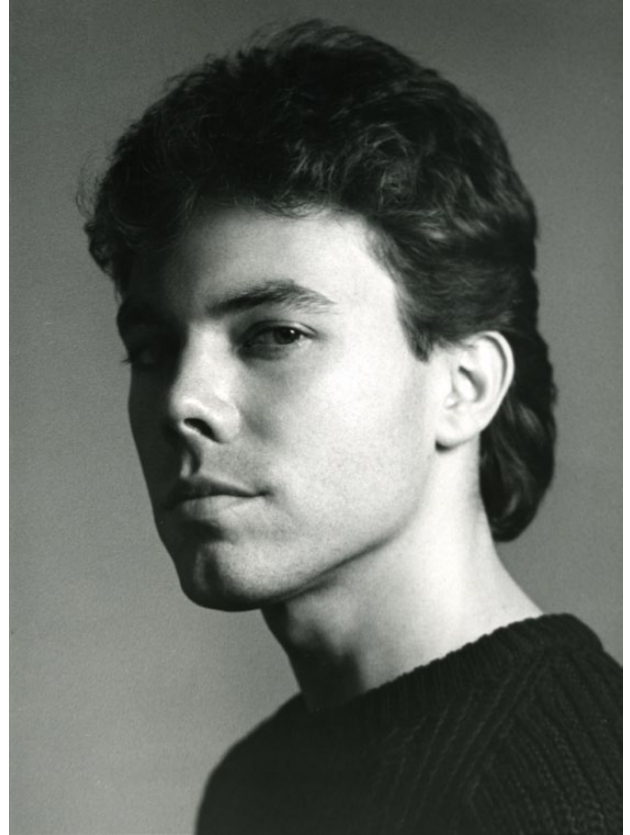
French Connection Films is an international film company based in Paris. It was founded by Eric Ellena and myself in 1999. Because of the *Van Gogh's Ear* anthology series we began French Connection Press. There's also French Connection Music for all the music we've had composed for our films. We're now getting ready to expand from feature length documentaries to actual movies. This was Eric's original goal. I'm still scratching my scalp, asking myself how I wound up a filmmaker. Just going with the flow. It's all teamwork in our company. We're a group of artists who are very much into the creative process. Passionate about our work, we're like a family.

Is there any one subject you have yet to cover that you would most like to bring into being?

I'd very much enjoy a summer night in a country field with you, Tina Hall.

What projects are you currently working on?

During interviews for the Tony Curtis film, people kept sharing unknown things about Marilyn Monroe. So I decided to make a bonus called *All About Marilyn* but



Picture Credit: Roy Schatt

found the most insightful stuff could only be cut down to 33 minutes. Then I realized Marilyn mattered too much to me to be a mere bonus. So now I'm in the process of making the documentary on her that I'd always hoped someone would make. It's a respectful, loving one that's feature length (104 minutes)! There is so much more to Marilyn Monroe than any documentary has ever brought to life. She is more than a movie star. And from the interviews we already have, I'm convinced this will be the ultimate Marilyn Monroe documentary. Marilyn Monroe was a great artist. Many consider her a creative genius who, through this film, will finally be shown the respect she definitely deserves. She has my respect. That's for sure!

Is there anything you'd like to say in closing?

Yes. Please don't cremate me. I'm not a smoker. And do warn John that if he doesn't want a documentary done on him after he goes, then he's just going to have to stay.

For more on Ian, visit his official website here:

<http://www.frenchcx.com>



THE WHITE STUFF

**WHEN JASON WHITE MET
ANDREW JONES**

Hi Andrew, please can you introduce yourself in the style of Renfield from the classic film Dracula? Tell us about the history of North Bank Entertainment please!

I formed North Bank in 2010 and we began making feature films in 2011. Our remit is to produce up to three low budget features per year for distribution in the Home Entertainment market place. We are open to producing films in a variety of genres but we have a keen focus on the horror genre. In the two years since we began actively producing we have made 3 feature films, which have all secured domestic and international distribution, and we have 2 more features heading into principal photography this year.

Who were your influences as horror film directors when you were younger? How would you say your cinematic style and vision compares to greats of the horror genre such as Fulci and Romero?

The horror director who influenced me the most when I was growing up was Wes Craven. I first saw 'A Nightmare on Elm Street' and 'The Hills Have Eyes' at the age of 5 and they blew my mind. Wes Craven's films often have deeper themes and I really like that. I try to include interesting subtext in the films I write and direct, but I'm of course nowhere near the level of Craven, Romero, Fulci, Carpenter or any of the other horror greats. I accept that at my current low budget level I'm just a B movie filmmaker. If I ever made something with the worldwide cultural impact of 'A Nightmare on Elm Street' it would probably be by pure luck.

As a producer I most admire the work of Roger Corman and Charles Band. They are not the most critically appreciated but they have sustained longevity in the film business through fiscal responsibility and adapting to the changing trends.

If you were given the keys to re-imagine any franchise what would it be and why? Is there a franchise you wouldn't touch?

I don't think anything is untouchable because a remake doesn't erase the original out of existence. The original film is still there for people to enjoy. Remakes are just a reality of the film industry as a business; something with a brand name represents less of a financial risk than an unknown property. But talking purely from a creative perspective I would love a crack at the 'Sleepaway Camp' franchise. I think there is enormous potential there to take the core themes of the original and expand on them for a contemporary audience. I would gladly give my left nut for a crack at writing and directing a 'Sleepaway Camp' movie.

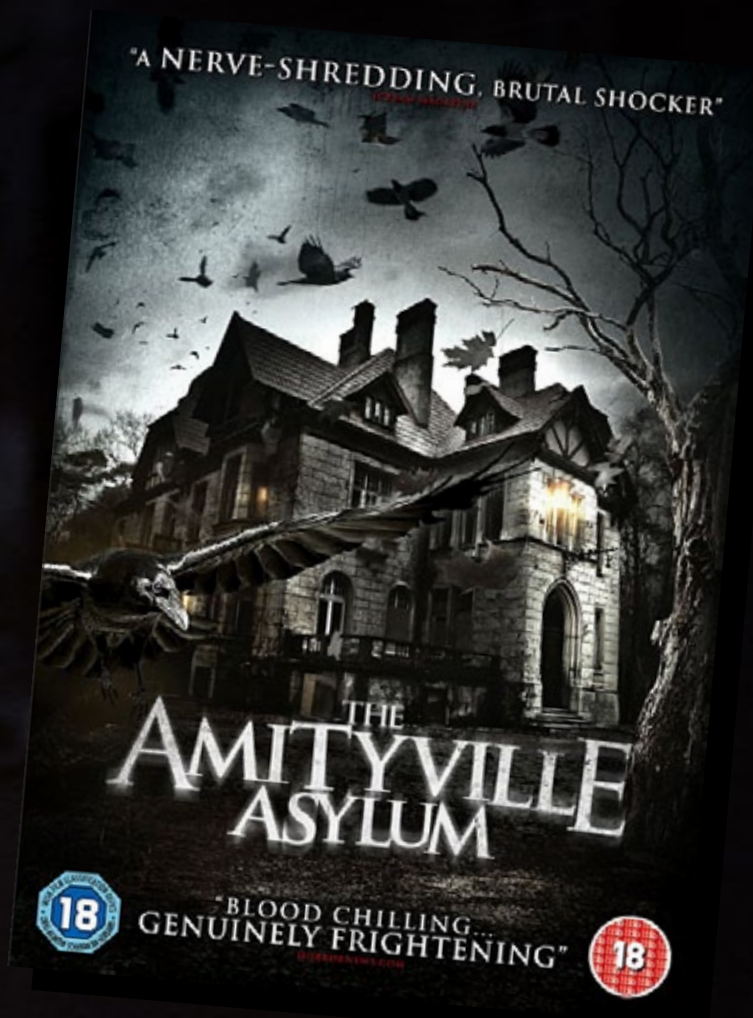
Can you tell me a bit more about your films *The Amityville Asylum* and *Silent Night, Bloody Night: The Homecoming*? What attracted you to re-imagining these series? How did the opportunity to write films based on these classics come about? Was there any red tape which got in the way of you realizing the films to their full potential?

'Silent Night, Bloody Night' is a 70s cult classic that kind of got forgotten for years, despite it pioneering a lot of the slasher film techniques that we would see later in movies like 'Halloween' and 'Friday the 13th'. I wanted to re-boot it as a potential UK slasher franchise because it had a really dark and unusual back story. So 'Silent Night, Bloody Night: The Homecoming' is very close in story to the original, the intention being that it would be the first of a series. 101 Films will be releasing the film on UK DVD in October so if the sales are good then there is potential for a sequel. It's a low budget affair so that comes with obvious limitations, but I think horror fans will really appreciate the creative and brutal murder scenes. My favourite memory of making that film was working with 'Friday the 13th' actress Adrienne King. Adrienne is a total pro and a wonderful person. I'll forever be grateful to her for being a part of the project.

'The Amityville Asylum' was a response to the growing trend in the industry for supernatural themed horror. The shoot itself was an absolute pleasure. We had a great cast and crew and I rediscovered my love of directing working on the project. It will be the most widely distributed North Bank title to date with forthcoming releases in the UK, Ireland, Germany, North America, Canada, Australia and New Zealand. It's a low budget horror so I don't expect it to be critically acclaimed but the experience of making it was such a fulfilling one and it's getting a very wide release so I'm happy.

Have you ever had a paranormal experience? Do you believe in ghosts and the undead?

I've personally never seen a ghost but I believe that there is a spiritual plane beyond physical life. I'm open minded to most things out of the ordinary. Scepticism is boring.



Talking of the undead the film you produced *Night of the Living Dead: Resurrection* is generating a lot of interest in the horror world! What's the story behind NOTLD having no copyright? Can anyone literally write a NOTLD film or book?

Yes, they can. A mistake putting the copyright notice on the original film resulted in the property lapsing into the public domain. 'Night of the Living Dead: Resurrection' was a calculated risk on my part. Even before filming it I knew that the project would incur the wrath of keyboard warriors and probably be hated by film critics as well because no one can ever better the original. But when I decided to target the horror genre for my first film as a producer I didn't want that first film to be swallowed up in the market place by the thousands of other low budget horror films. I needed a title and concept that stood out when presented to distributors, something that every major retailer would want to put on their shelves. A

"I would gladly give my left nut for a crack at writing and directing a 'Sleepaway Camp' movie." - Andrew Jones



brand name was not something I could afford to secure the rights to, so I needed to consider properties with some sort of recognition value that were in the public domain. 'Night of the Living Dead' was the best known of the public domain horror films.

Ultimately the risk paid off. It played major cinema multiplexes here in the UK and was picked up by a major studio, Lionsgate, for North American distribution. The film could never live up to the classic original, but its done amazing business on DVD and VOD in the UK and US and is coming out in Germany next month. In the UK and the US it has shifted a terrific amount of DVD copies for a low budget indie horror. In the UK it was the only film in the Top 30 of the DVD charts on its opening week of release that wasn't made by a major studio. So the film served a purpose for me as a producer, it has made money for the investors and distributors and has allowed me to continue making films. So the film helped me get a foot in the door of the industry and I'll always look back on it fondly because of that.

How did you meet and hook up with director James Plumb? Can you tell us a bit about him please?

I first met James Plumb back in 2008 when I saw a short film he had made which I proposed turning into a feature film. Ultimately that project didn't work out but when I was brewing the idea for 'Night of the Living Dead: Resurrection' I approached James to direct because I

wanted to focus exclusively on producing. He also directed 'Silent Night, Bloody Night: The Homecoming' for me not long afterwards. James was also an Associate Producer on 'The Amityville Asylum' but that was just a token credit because of our previous collaborations; he never actually did any producing work on the film.

Working on the Amityville project I rediscovered my love of directing so I intend to direct the majority of my company's films from now on. I thought the dual roles of director and producer would be difficult but it's actually much easier not having to consult with another director on everything. It also helps that I always have a fantastic cast and crew on the projects who work incredibly hard. Of course being credited as writer, producer and director that means there's no one else to blame if the film turns out to be crap!

What does the role of Producer involve and how is this different say to an Executive Producer?

A producer basically does all of the organisation of a project from conception to completion. Securing finance, hiring cast and crew, contracts, getting distribution etc. On low budget projects like the ones I make, a producer does even more work because there are smaller crews and less money. So you end up doing a lot of extra duties that a producer on a bigger budget movie won't need to do. An Executive Producer is usually the financier of the film or someone who helps get the film financed; they aren't often involved

in the day to day running of the production aside from providing the cash flow. However my Executive Producer Rob Graham offers a lot more than that. He has an in depth knowledge of the tax benefits of UK film investment and has taught me so much about finance and business. Rob and his wife Rebecca contribute so much hard work to the business side of our films and also have a genuine love of movies and the filmmaking process. It's a true collaboration between us and one I value above any other partnership I've formed since getting into the filmmaking arena.

How does someone approach you with an idea for a film? Are you continuously scouring the internet for ideas, or is it just luck? What's been your greatest discovery so far?

I usually come up with most of the ideas myself based on what kind of films are generating good sales and the kind of films distributors tell me they are looking for. I mostly write the scripts myself because I'm fast and cheap! But I'm interested in other people's scripts if they fit with our low budget business model and are marketable concepts. I've usually got about four or five projects at various stages of development or production so I'm too busy to read loads of scripts every day. But I'm always open to pitches; you never know what can turn up. I can be contacted through my Twitter account



@AJonesFilmmaker or via my company website www.northbankentertainment.com.

What's on the horizon for North Bank Entertainment. Can you tell us names of films, stars, budgets, etc? Basically can you just dish the dirt please?

Our next venture is shooting two features back to back from October to December this year, 'The Midnight Horror Show' and 'Valley of the Witch'. I'll be writing, producing and directing both films.

'The Midnight Horror Show' is a psychological horror film that tells the story of the Moreau family, who travel around the UK staging a circus variety act. But behind the curtain there is something more sinister going on. 'Valley of the Witch' is a supernatural horror focusing on the Welsh village of Cwmngwrach, where a series of unexplained suicides have occurred and an ancient curse has been re-awakened.

Both these projects represent a new direction for North Bank as we steer away from remakes and tie-ins and focus on original material. Both films have already been picked up for UK distribution by 4Digital Media. I'm particularly happy about that, they're a fantastic company with a great team of people who I love working with.

Andrew, thank you for talking with me today. I don't mean to be upfront but can you please provide us with any prizes for our magazine? We promise not to take your soul and sell it to the devil!

I would be happy to provide anything from 'The Amityville Asylum' as a prize. Signed poster, DVD or a copy of the script. If anyone is interested in any of that I'll be glad to contribute.

For your chance to win some brilliant Amityville Asylum goodies, simply go to our Facebook page

<https://www.facebook.com/HauntedAfterDark>

and post "I would be in the Amityville Asylum because...". The best and most imaginative one wins. Good luck!



DEZ SKINN

Derek “Dez” Skinn is a British comic and magazine editor, and author of a number of books on comics. As head of Marvel Comics’ operations in England in the late 1970s, Skinn reformatted existing titles, launched new ones, and acquired the BBC license for *Doctor Who Weekly*. After leaving Marvel UK, Skinn founded and edited *Warrior*, which featured key works by Alan Moore.

Called by some the “British Stan Lee,” Skinn is one of British comics’ most influential figures. He spent 16 years editing/publishing the comics trade magazine *COMICS INTERNATIONAL* launching several well-known titles such as *Hulk Comic*. More recently, he is credited with coming up with the title of *V for Vendetta*, etc...

THE BEAUTY OF HORROR IS SKINN DEEP

Jason White gets to know Dez Skinn that little bit better...

Hi Dez, thank you for agreeing to our interview today! Can you introduce yourself in the manner of a driving instructor with the unfortunate news that someone has failed their driving test?

Right then! Let me warn you first, I'm old school. More your J Jonah Jameson than Perry White kinda guy. So I won't beat about the bush - blame my Yorkshire upbringing for that. Anybody who gets aboard with me has to be up to the task. I rely on their skills to get us to where we're going. A crash would be bloody expensive and I'm paying for the vehicle, so I'm sorry to say you'd be a danger to us all. I've been in this job for almost 45 years now, training people up and, quite honestly, you might want to consider an alternative way of getting from A to B until you've had more practice.

First of all I have to say visiting your website dezskinn.com is amazing and I can't believe one person could be responsible for so much output and so many iconic characters! Do you sometimes pinch yourself and believe the last 30 plus years have all been some kind of weird dream?

I must admit I do sometimes step back to being little Derek Skinn from Goole and wonder just who this Dez Skinn character is that went to London in search of something better than The Goole Times. He does seem an unstoppable force. Maybe it's because he's not real that he has such chutzpah!

I wanted to touch on the work you did with IPC magazines during the years 1970-1975! It looks as though IPC produced everything! I'm particularly interested in the output from Buster during that period and in particular the Buster Book of Spooky Stories, which started out as Chiller if I'm right? Why did Chiller not get the green light? Was it too ahead of its time do you think?

There's no possessive in "it's time". I often remind people with the expression...

It's the difference between knowing your shit and knowing you're shit.

Not that we could have used that four-letter word at IPC. Or even Blimey for that matter, and don't get me

started on FLICK and CLINT. It was a weird almost military environment though. I was told off once by the assistant managing editor for turning up in a t-shirt instead of suit and tie.



Like all corporations they preferred to replicate instead of innovate. Union-ruled (I rose to the lofty peak of being the IPC NUJ FoC, BTW!) they didn't reward merit so those who stayed clocked on and clocked off on time but never stuck their necks out. If you did and your idea sank, you sank with it. If it worked, you wouldn't get a pay rise. But there were a few of us who wanted more, while the keep-yer-heads-down time-watchers stayed. Shame, if all the frustrated talent which fled once trained, had stayed there, lots of great non-IPC titles would have been theirs.

But as sub-editor on Buster part of my job had been tallying up the readers' favourite feature scores they'd send in with their jokes ("10/- for every joke printed!"). And I noticed a pattern. HORROR RULED! Whether humour, in Rent-A-Ghost and Faceache or the various horror-based adventure strips,

kids loved horror. So I came up with a standalone weekly horror comic at a time when all titles from IPC and their Dundee rival DC Thomson were variety show anthologies. Chinese whispers-like the idea for CHILLER, went up the chain of command (editor to assistant managing editor to managing editor to editorial director to publisher to board of directors) and then came back down the pipe to land on my desk as an annual... THE BUSTER BOOK OF SPOOKY STORIES. I'd been told you couldn't become an editor until you reached 30 but that didn't stop 25-year old me trying to beat the system! So I did two of these annuals on top of my regular work then left.

Your work with the U.K. edition of MAD magazine involved converting 8 issues of the US magazine into 12 U.K. issues. How was this achieved and were you ever at odds with the U.S. over your vision of how MAD should be seen in the U.K?

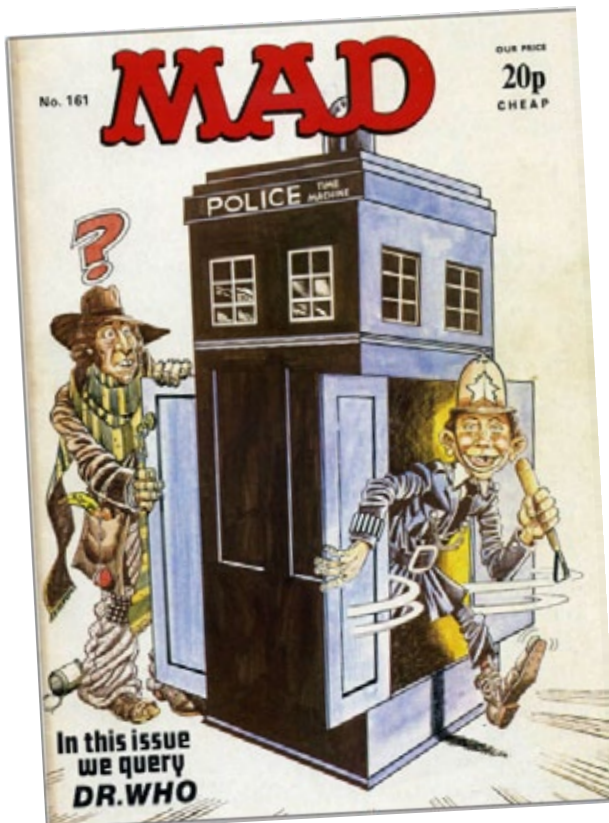
America left me to it. As long as they didn't actually dislike what we did, we only ever saw them socially. As the 25th anniversary special said about my time, I was a film buff so I boosted the film (and TV) related content and scrapped some of their standalone gag covers in favour of spoof film posters. Made far more commercial sense to me to tie in with a box office biggie than a meaningless gag for a cover. Naturally I brought the best of my IPC cronies over to



freelance; an editor's only as good as his writers and artists! It sold really well and I had a decent enough budget for origination but I also dragged up some of those classic old Wally Wood-drawn 1950s strips to show new readers just how good they had been.

I want to touch on Monster Mag and your involvement with V2 of the mag. It folds out into an amazing poster and I wonder how many youngsters at the time are regretting sticking all the posters on their walls and ruining the mags? I also see that someone is selling the mags digitally and are using your name to endorse their sales. Are there any plans to release Monster Mag yourself digitally?

Digitally? Wash yer mouth out! I think I have printers' ink flowing in my veins, that and national distribution to convert new readers. I hate that the industry has become a niche market, printed titles usually available only in specialist shops or those in newsagents having more money spent on the "free" gift covermount than most of the content. But plans are afoot to finally release the previously banned issue 2, then maybe even the Triple X issue I promised in 1975! I agreed to the CD collected version being done simply because I'd never do so myself.



The House of Hammer is an amazing read and I find it unfortunate for a lot of new horror fans, that they don't have access to copies of this amazing read. Having worked previously with 8 pages for Monster Mag, how challenging was coming up with 48 pages of horror content for each issue? Did anything get edited out which in hindsight you believe should have replaced the main content? Also how frustrating were all the name changes to the mag? It must have driven you mad at times?

HoH was almost born out of necessity. Unlike previous Monster Mag editors Roger and Jan Cook, I was as interested in the words as the pictures. So I got some top flight authors on board, John Brosnan, Tise Vahimagi, Denis Gifford, Alan Frank, Tony Crawley and the like. There wasn't room to fit them all on one side of a poster mag, so I needed 48 pages! Nothing got edited out because I wouldn't commission material I couldn't use.

With Hammer, like IPC, I came in at the tail-end of the Golden Age. Ideas were getting tired; budgets were getting tightened to offset the reduced income and number of failures. I really wish I'd been born 10 years earlier. But I was very lucky to catch the tail of both the Hammer phenomenon and the cancelled-at-a-quarter-million-sales-a-week comics. They'd been massive. But the name change had not just been because Hammer wasn't doing anything anymore. It had been done to satisfy our US distributors who were taking ten times the UK print run as run-on copies and thought HOUSE OF HAMMER sounded like a DIY magazine. I changed it to HOUSE OF HORROR (with "Hammer's" buried in the top left corner) but was spurred on to a further name change by Jim (Famous Monsters) Warren trademarking House of Horror before our first US issues got to New York docks, so I had to change it again - retaining the HoH link with HALLS OF HORROR. That was the last time I told the fan press what I was doing before it happened!

What are Dez Skinn's interests outside of the publishing world? Is there anything that we might find shocking?

My royalty cheques from Warner Bros for coming up with the name V FOR VENDETTA and getting 1.5p from each and every mask sold? I find that quite shocking. The last quarterly one was the equivalent of a few months salaried income.



I also discovered a top Hollywood director who wants to work with me on his next feature film is a massive fan of mine (he introduced me to his wife as a "living legend"!). As he has worked previously with Steven Spielberg, Sean Connery, Johnny Depp and Quentin Tarantino, I was quite gobsmacked by that!

If you had 3 wishes, what would you wish for?

Wish 1: To do it all again, but be able to start 10 years earlier.
 Wish 2: For the new Hammer to see the sense in the idea I pitched to them last year.
 Wish 3: Newsagents to go back to making their money from selling magazines instead of renting out shelf space and making a profit without even racking the things!

(Did I mention World Peace?).

How important is the concept of cover and back art when selling a comic or magazine? What do you believe the magic elements are which entice punters into buying?

Words! A picture is all-important and grabs a potential buyer's attention, but good strong copy lines not only keep the title in their hands longer but should draw them in. Cover lines should entice, intrigue and awe people.



My twin loves of comics and horror films dates back to the 1960s, when I used to hand-produce fanzines on creaky old duplicating machines...



Either amused or bemused by my passion, they gave me a job. So I went from the **Doncaster Evening Post** to **Whizzer & Chips** then **Cor!!** then



At the end of 1969, I discovered a guy with the unlikely name of Mick Anglo was producing a US comics reprint, so I ventured on down from Yorkshire to London and asked him for a job (because I knew all about American comics!).

Not impressed, he passed me on to the mighty IPC Magazines...



Since my fanzine days, I'd had two particularly close international pen pals. One was in Paris, Jean-Pierre Dionnet - who went on to create **Metal Hurlant**. The other was New York-based Joe Brancatelli who, by 1973, was an editor on the horror newspaper **The Monster Times**.

Part inspired, part frustrated, part insanely jealous, I tried for something more than being a lowly sub-editor by coming up with my own new IPC weekly... **Chiller**.

denser strip.

1. Cover
2. Contents
3-6 Dashi Who
7 " = ping (monster)
8-12 strip (cover strip) *
13-15 Red Sinking interview / Behind the Screen Scenes, alternative
16-17 ~~Book Review~~ 2pg strip — PANDORA'S BOX *
18-19 Pin-up of cover painting
20-21 fact or fiction — strip with intro character (horror legends) *
22-23 Films & Books — MONSTER REVIEW (w/ TV film)
24-7 Who Dumb It strip *
28 letters ~~28~~ ?
30 D.I.Y Monsters + comp.
31-34 Serial (Zoracula) *
35 Preview of #2
36 ? (id) ↙
house ad

Books of film together
More strips

5. cover strip
6. Who?
7. Fox F
8. Drac
9. Monster film

Competitions
Monsters Draw — to fit into pre-drawn fig / 3 upo categories)
Who Dumb It — Reader to write number.
13-15: Structures & Special Effects (gundr, rindie etc)



Being a Yorkshireman, I throw nowt away. So above is my initial scribbled note for what I hoped would become my first crack at editing a national weekly comic.

The Chinese whispers-style system back then was that I would tell my idea to my editor, who told it to the assistant managing editor who then told the managing editor, then the publisher who told the editorial director, who discussed it with the board of directors.

While I waited for word to come back down the chain, I continued subbing **Buster** with the occasional freelance script or three.

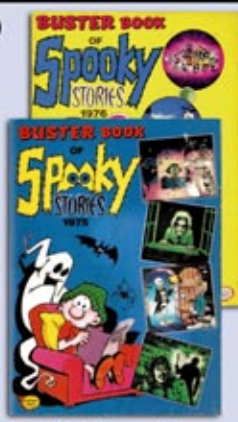


Rent-A-Ghost, Freddie Fang the Werewolf Cub and my fave, Faceache

Then, weeks (months?)
later word finally came
back down to me...

What had gone up the grapevine as a creepy weekly comic came back down as a fun-filled annual... **The Buster Book of Spooky Stories.**

Gutted, I still put two of them together before my old script-writing pal Roger Cook invited me to join him in Columbia-Warner House.





So I swapped Fleet St for sinful Soho, went through another facial fungus change and became a managing editor (youth group).



Turns out Roger had had enough of comics and was wanting to follow the lead of our old mate Tony (ex-Valiant sub-editor) Power, who was now editing the relaunched and wildly successful Men Only. So Roger moved into skin mags and gave me a different kind of Skinn magazines to look after!



Better yet, not only did I get to supe up the classic Mad Magazine, bringing in my old IPC artist pals to give it a stronger film/TV focus, but I was being actively encouraged to add more titles. Yay!

Back in 1976 they were all the rage so my first thought was...



POSTER MAGS!

Poster mags were a kinda weird phenomenon. Easy to produce, with only seven pages to fill plus a cover and a giant poster but carrying the same cover price as a 52 or 64 page title. The management loved 'em! So they wanted me to do one a month (how much bedroom wall space did our readers have?).

But, given the fickle nature of film-goers, it wasn't easy to predict a sure-fire winner early enough to get it out there for when the film opened (Doc Savage, anybody?).

How was I to get it right every single month?

Then I remembered Roger's cracking poster mag series which had abruptly ended only a year or so earlier at issue 14... **Monster Mag!**

So, instead of the risky business of predicting future film hits to tie-in with, I revived the "Open It Out If You Dare" title that Roger and his wife (Janet) had had so much fun with.

And, to seriously wind up collectors, I ran one of those stamp-collector visual back issue mail order ads to sell the first 14 to anyone who had missed them. I say 14 but the wind-up was that issue 2 never made it into the country.

Printed in Italy, HM Customs and Excise had deemed it too horrific. So they destroyed the lot!

All I had was a cover proof, which I ran along with a teasing "SOLD OUT" stamped over it. Bugged people for decades that one did!

As a departure from the Cook approach, I also decided to print full size film posters in a poster mag (inspired, eh?). So with my second issue (volume 2, of course) I dropped a gory film still blow-up in favour of the 1958 *Dracula* quad.

But while Roger and Jan had been happy to focus on visuals - which does make sense - I obviously had an awkward streak. I wanted to max on words too. I wanted to include features: on make-up, special effects, the whole behind-the-scenes shebang. I even recruited such experts as author John Brosnan to write them.

But I just couldn't fit it all into a mere seven pages. What to do... what to do...



Then I remembered the **Chiller** idea from my IPC days. So, in the tradition of never throwing owt away I grabbed a few old US horror mags, a Pritt stick and some felt tip pens and in a couple of hours I'd dummied up a 52



magazine to present at our scary weekly projects get-togethers with the directors where Roger and I would pitch our latest new title ideas...



Happy that this one would be perfect to fit in all my new-found horror film critics and historians, I then took my regular midday stroll to my usual watering hole for a self-congratulatory liquid lunch. Ambling back to 135 Wardour Street – home of Columbia-Warner and our magazine division – as I passed number 117, it suddenly struck me... this was Hammer House, home of the legendary Hammer Films!

Forget **Chiller** as a title, let's go for the jugular and see if we can get the rights to call it **The House of Hammer**! Back to scissors and paste-up.

As luck would have it, one of Hammer boss Michael Carreras's sons shared a flat with my MD's daughter and Hammer script editor Chris Wicking said he loved my old fanzine **Fantasy Advertiser**, so the meeting was a dream! Instant green light.



My years of hand-producing fanzines was suddenly paying off in a most unexpected way!

But don't get the idea it was always such a doddle. I did get my fair share of rejections...

Oriental Heroes (*Kung Fu! Karate! Ninjas!*) got chopped, as did **Foul** - the Football Hooligan Poster Mag, **Space Fantasy** and **British Super-Heroes** (starring Sherlock Jr & Big Ben, the Man With No Time for Crime!). But I did finally get to use **Chiller** as a title – for one of my 1980 Marvel Digest comics.

Even Big Ben eventually appeared, in **Warrior** (1984).



Of course putting together a first issue mock-up is easy, you can cheat. Like using **Dracula AD 1972** as a cover line. That was of course the seventh Hammer **Dracula** film so it was hardly likely to appear in our first issue. But it fitted the space! And the dummy cover visual had simply been cut from an appropriate American title. Now we had to find people to produce the real thing – far tougher! While I was more than happy with the interior art, I may have made a mistake in choosing album sleeve artist Joe Petagno for the cover and I really should not have listened to our sales director saying red and yellow always work. It was a horror mag!



But thanks to veteran artist Brian Lewis (and me ignoring my sales director from issue #2) I think we pretty soon got the covers right!

In fact Michael Carreras, on one of our many cocktail cabinet evening "meetings", said he thought they were better than the actual film posters! As a huge fan of Tom Chantrell's work, I was very flattered.



And the title change... from **House of Hammer** to **Hammer's House of Horror** to **Hammer's Halls of Horror** to **Halls of Horror**? Well, you can blame the Americans for that (bless 'em)! The US distributor thought it sounded like a D-I-Y magazine, and as they ended up ordering 200,000 copies of the "best of" story-so-far launch issue, who were we to argue?

So we made title change #1, and I foolishly bragged in the fan press about our pending US invasion. Jim Warren wasn't happy, so he quickly put out a 500 copy print-run "ashcan" with the same **House of Horror** title. We had to licence the name from him for the two issues already printed (in Finland) then change it again to something which would fit in the little cover box!

So "House of" became "Halls of" (still **HoH!**) and I didn't tell the fan press about it this time. When we revamped the title in 1982 as **Hammer** was no longer making horror films, sadly, we dropped their name entirely. Whew!

Continued...

Colour scheme: Making those words readable without you having to squint or put your glasses on.

The actual title: Not too clever, not too long-winded, not so cleverly designed or obscured that you can't read it from across the road. Short and snappy and in-yer-face.

Back cover? Ad revenue, to pay for the front cover!

Remember: free gift cover mounts are to get the trade to believe in a title, so they buy more and display it prominently. But it's a trap... once started, they have to be on every issue to avoid the trade losing faith (because they think the publisher has lost faith).

10. You had the genius stroke of selling Starburst magazine to Marvel from issue 4. What were reader's reactions at the time? Were they perplexed that their magazine was now under the Marvel banner?

Truth to tell, I used the entire budget for Starburst issue 4 to buy the rights to House of Hammer when its existing owners lost faith in producing magazines and cancelled all their 20+ titles. I then found myself in the bizarre position of owning the only two fantasy film magazines in the country but having no money left to publish either.

Stan Lee to the rescue!

Who would you say has been your biggest influence or inspiration over the years? Are there any new entrepreneurs who you would like to collaborate on with future projects?

I think my career has been as a hybrid of Jim Warren and Stan Lee. I loved Jim's magazine-sized format for his Vampirella, Eerie, Creepy and Famous Monsters and his classy painted covers. But I also loved the "Uncle Stan" familiarity associated with Marvel. Made you feel you knew him and his and were part of their family.

I've been dragged out of mothballs by an upcoming horror entrepreneur (who recognised me in the post office) so I'm back in the saddle! Just hope that's a maverick cowboy saddle and not a gynaecologists'!

1979 was the year of industrial action! It swept through the whole nation by all appearances! How did this affect Marvel UK in particular? Things couldn't have been easy?



Described by many as the "British Stan Lee", does that mean that Stan Lee should be known as the "American Dez Skinn" ?

Blimey. That was left field! It was hell though. I'd spent months teasing about THE MARVEL REVOLUTION and when it finally was time to hit the stands with new titles and new look revamps, the whole country went on strike! Given that Marvel was rapidly running out of money on both sides of the Atlantic and kept afloat only by its STAR WARS title, I'm amazed we survived six weeks off the stands.

You made a conscious effort of making the covers of Star Wars Weekly have pictures from the films, whereas previously these had been hand drawn pictures. Did you receive any feedback from Marvel HQ about this? What was the overall experience of working on the magazine? If you could turn back the clock, would you do anything different now?

I thought it insane to have the print rights to Star Wars but to run bloody awful cartoon covers which didn't look like



the actors because that would have required a separate licence for each of them under US law! So I ditched them and ran photo covers which would be as recognisable as the title logo. Ironically, when I left Marvel UK, I couldn't believe my successor did the opposite, ditching photo-covers for DOCTOR WHO WEEKLY in favour of drawings. Madness.

But running four or five weeklies and as many monthlies my only regret was having to assign day-to-day editorship and not being able to put that TLC into each issue which I'd have loved doing.

Are there any goals in life you still haven't reached? Is there anything you would like to achieve in the 10s? What have you got planned over the next year? Anything you can let slip please?

Goals? I'd really like the legacy of *Warrior* to be more than corporate America buying its best bits and for the creators to nowadays get as much of a say and ownership in their work as I offered them over 25 years ago. Sadly it seems to have gone full circle to the bad old work-for-hire days were

they only get paid for what they produce each month. Still to achieve? Well, I've a few screen ideas in the pipeline, both big screen and small. I'd like to see some of them come to fruition. Sadly I can't bring myself to play the current publishing game of dealing with Smiths and Tesco, renting shelf space from them and sticking pointless trinkets on covers with free magazines attached. Over the next year: As well as the screen concepts I mentioned, there's *Monster Mag* being revived and a few other genre reworkings.

But I'm not saying any more, Jim Warren might still be listening!

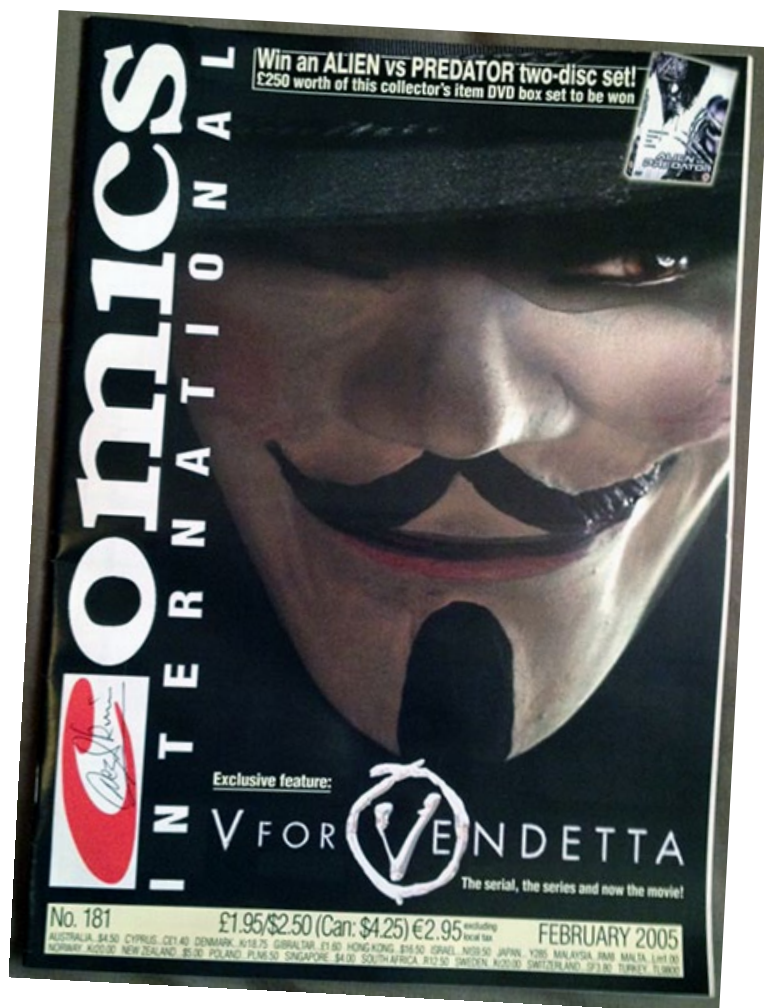
It must have been amazing launching the Doctor Who weekly! Was Doctor Who your proudest moment would you say? How was working with Tom Baker, I bet it was amazing?!

No, actually (that's in answer to question one). My proudest moment was knowing 72,000 copies of my first ever indie title were hitting the shops (*Starburst* #1). Getting a Guinness World Record for *Doctor Who Weekly* (the world's longest-running TV tie-in) is up there too though. As was my name being the answer to a question on BBC's *MASTERMIND*. That totally blew me away...

But Tom? Bless him, he's a canny bugger. Don't be fooled, even now. A consummate professional, he was absolutely brilliant as I dragged him around the country for countless photo-shoots and wholesale trade interviews. Wish he'd let me bring that fantastic Californian who I'd been getting on with famously along to our little dinner during WorldCon '79 though, then Doug Adams wouldn't have had the chance to trap off with her.

The *Monster Club* is one of my all-time favourite films and it's amazing to think only 1,000 copies of the comic adaptation for the film. It appears that the comic was used as a storyboard for the film as some of the elements in the comic are clearly visible within the film's storyline!

Blame Milton. Throughout my years of producing *House of Hammer*, Milton Subotsky was insanely jealous I wasn't also doing a magazine about his films. "The Attic of Amicus?" I'd always say to him. So when time was tight for Cannes promo material for his new 1980 horror film, he got me to do a *House of Hammer*-style magazine on *THE MONSTER CLUB* just for Cannes. Makeup man Roy Ashton told me on the set one day that our little printed version was their bible for ideas when actually making the film.



How proud are you of the film adaptation of V for Vendetta? Did you ever believe that the comic strip had the potential to be transformed into a feature film?

We always wanted it to be a 1984/Peter Cushing-style BBC TV production actually. Not too expensive, once you've blown up a few buildings it would have easily been within their scope, but I guess they didn't get it. Warner Bros then sat on it for years. Had THE MATRIX not gone on to two sequels it would have been next for the Brothers Wachowski. That they got the go-ahead for an anarchist "hero" blowing up The Houses of Parliament in the wake of 9/11 I really couldn't believe!

But the weirdest thing now is to see people pass my house wearing V masks and to see Banksie-style V for Vendetta graffiti all over a neighbouring school. Surreal.

Do you believe in the paranormal? Have you ever experienced activity which you haven't been able to explain or has just downright spooked you out?

Yes. But it's personal.

How has the horror and comic industry changed over the years? Has it changed for the better or worse do you think?

I fear it's got worse. There's a far greater amount of freedom through digital printing and the internet. Anybody can become a publisher or critic. And that's probably the downside too. It's really tough to find the good stuff anymore in a sea of chaff tucked away in obscure places. It's fulfilling the one thing I've always tried to avoid: Preaching to the converted. Until it can have more of a public face, somehow, its audience will die off with no new blood coming in.



At last year's SciFi Weekender, author Robert Rankin and Dez were set to go head-to-head on stage to an audience of around 2000 in a fantasy quiz. Ever the showman, Rob decided to dress up as Fat Elvis. Refusing to be outdone, and as there was a vacancy for the job at the time, our interviewee dressed up as Pope Dez!

Finally, if Dez Skinn could be remembered for one thing, what would it be?

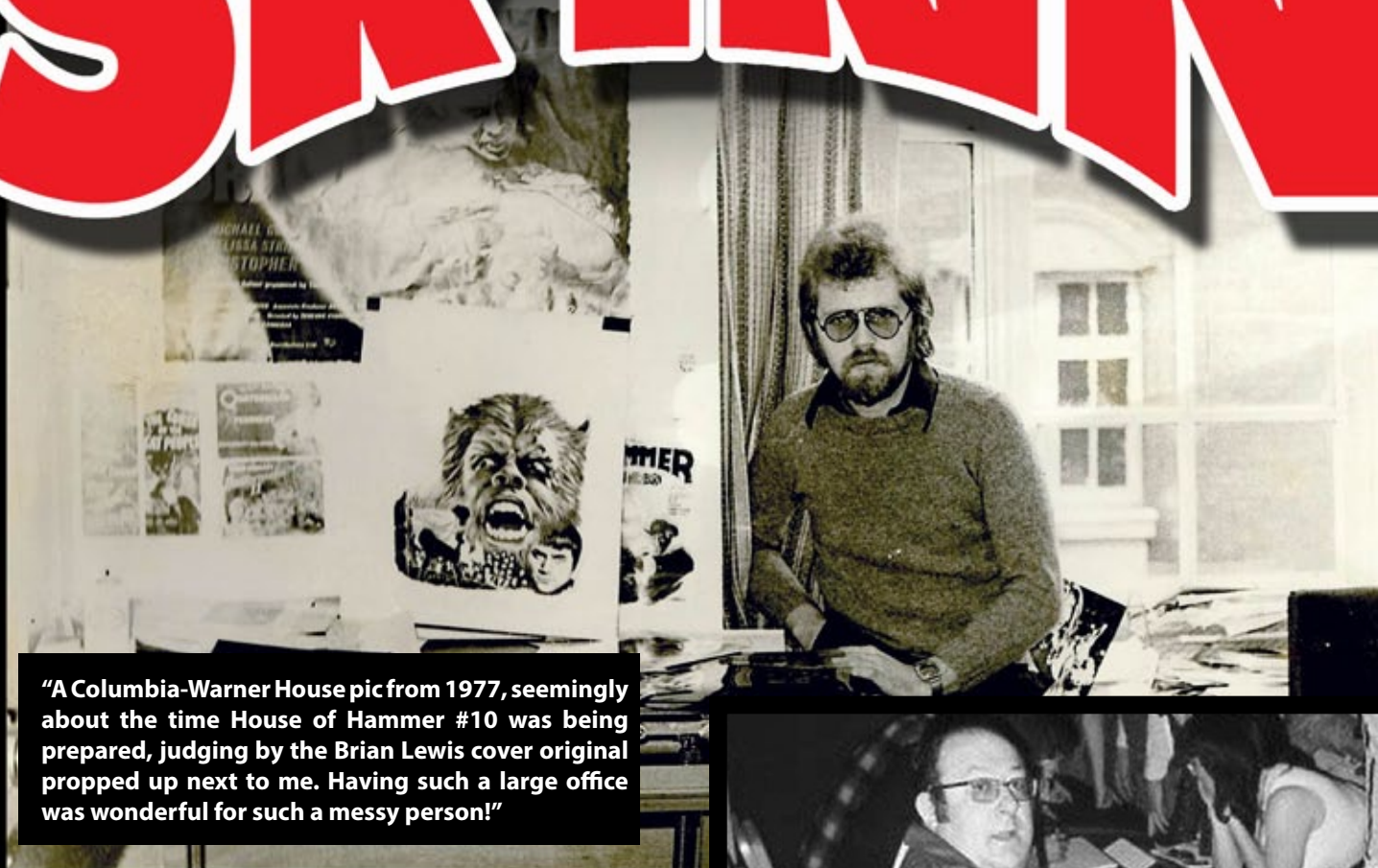
I'd hope it would be for having succeeded in entertaining a generation or two and maybe even inspiring a few people along the way. Oh, and for being the best possible dad to my 11-yr old daughter, Alice Maud. (Shades of the Spanish Inquisition! Was that three things?)

Thanks once again Dez for agreeing to our interview. It has been an absolute pleasure speaking with you today and I wish you all the success in the future.

And I wish you all the success in managing to get my rambling replies to fit whatever space you'd allocated! *(I think we did it rather well! - Ed)*

SKINN

THE HOUSE OF



"A Columbia-Warner House pic from 1977, seemingly about the time House of Hammer #10 was being prepared, judging by the Brian Lewis cover original propped up next to me. Having such a large office was wonderful for such a messy person!"

Sporting another different hair style (fortunately we're not covering his Starburst period, when he went for a full afro!) Dez was a man who didn't mind getting his hands dirty to sell his titles.



The man without whom it just wouldn't have been half as good. House of Hammer artist Brian Lewis!



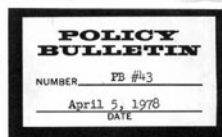
Brian Lewis's stunning covers to House of Hammer #2-4. My Basil Gogos, as I liked to think of him!



Even Dario Argento enjoyed House of Hammer!



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HOUSE OF HORROR'S first United States edition promises to be a collector's item for the dedicated horror fan. We feel that with the proper attention HOUSE OF HORROR could quickly become the Number 1 horror magazine in the U.S. and Canada, as it is now in Europe. A 100% distribution and display adjacent to Vampirella will insure our goal.

Robert B. Allegor



A colour test of the first two pages of Van Helsing's Terror Tales from House of Hammer (Brian Lewis art) for the sadly aborted re-launch

Pope Dez,
kicking off the
Saturday night
sesh with an
impromptu
song and
dance routine



For more Dez Skinn please get yourself down to
Dez Skinn "stuff" where it is packed full of HoH,
Monster Mag, Doctor Who Weekly, Starburst and
even Whizzer & Chips stuff

And if you want to purchase some classic stuff
then go to Dez Skinn "stuff" for sale

WARREN SAW RED! When his own newsstand distributor offered the US news trade House of Horror (as a retitled House of Hammer to suit the ill-informed American public!) and had the audacity to suggest it should be racked next to his very own Vampirella, Jim Warren was not pleased. Feeling it was merely a copy of his Famous Monsters; he quickly produced a 500-print run ashcan of House of Horror and trademarked the title!

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SCARLET THE FILM MAGAZINE ISSUE 11

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When people mention found footage people immediately think about films like **The Blair Witch Project** complete with its extreme close-ups and vomit inducing shaky camera techniques. However, the genre began way before **The Blair Witch Project** with the 1980 film **Cannibal Holocaust**. The genre did not come into its own until **The Blair Witch Project**'s effective viral marketing had the world fooled that it was real but did not come into its own as a genre until the release of **Blair Witch** in 1999 when its viral marketing took the world by storm.

Fast forward to recent times and with the advancement of technology and the Internet, this kind of storytelling has become part of our culture since with the introduction of Social Media. Therefore, it was only a matter of time before writers began to experiment with ways to use it. Used right, found footage can become just as effective as 3D in providing an immersive environment allowing audiences to grow closer to the film.

Since the release of **The Blair Witch Project** (1999), studios were quick to jump on the band wagon and released their own found footage films which also performed well at the box office with such films like **Paranormal Activity** (2007) and **Cloverfield** (2008). But despite their success, audiences have continued to struggle in embracing this style of filmmaking and aren't quite on the shaky-cam bandwagon.

But why do the studios continue to release found footage films knowing very well that their audience is divided? This is simple, not only do these kind of films require a much smaller budget but they also come with a stronger potential for high return on their investments. So what about indie filmmakers? What does the found footage genre offer to them? We already know that employing this style can be produce when compared to the somewhat more conventional style of filmmaking. So for budding up and coming filmmakers can make a movie for next to nothing.

FOUND FOOTAGE: CHEAP FILM-MAKING OR IMMERSIVE ENTERTAINMENT

So in a sea of found footage titles what should you check out? To help you with this decision I have put together a list of five films that I strongly recommend checking out.



Behind the Mask: The Rise of Leslie Vernon

Dir. Scott Glosserman

Set in a world where Freddy Kreuger, Jason Vorhees and Michael Myers are real, BTM: The Rise of Leslie Vernon is told through the lens of a camera man and a journalism intern as they shadow an up and coming serial killer. Through the film we see interviews with Leslie and he shows us into the world of being a serial killer. Doing for found footage films what *Scream* did for the slasher genre, I strongly urge you to check this out at your earliest opportunity.

Hate Crime

Dir. James Cullen Bressack

James Cullen Bressack's *Hate Crime* is perhaps one of the most disturbing films I have ever seen. Combining home invasion with found footage, *Hate Crime* is the story of a family celebrating their youngest son's birthday when a trio of anit-semitics crash their party and thrust the family into a fight for survival. I must point out that this is not a film to be enjoyed. Instead, it serves as a stark reminder that incidents such as this take place every day. It's dark, harrowing and will certainly crawl under your skin. The violence will make you uncomfortable and make you question if the filmmakers have took a step too far but still remains at times to be compulsive viewing. You have been warned.



Cloverfield

Dir. Matt Reeves

Cloverfield provides a breath of fresh air to monster movies. The film follows a group of party-goers trying desperately to survive the chaos in New York when a huge alien monster is laying waste to the city. Despite a relatively short running time the film is packed with action, jump scares and brilliant special effects.

FOUND FOOTAGE: CHEAP FILM-MAKING OR IMMERSIVE ENTERTAINMENT



Chronicle

Dir. Josh Trank

Chronicle is a clear example of found footage that does not belong to the horror genre. The story follows three high school students who gain superpowers after making an incredible discovery underground. As they learn to master their new found powers their bond is tested when one of them embraces their dark side. Featuring impressive visuals and a solid soundtrack the movie effortlessly begins as a found footage film but quickly grows into a fast-paced action movie.

V/H/S

Dir. Radio Silence, David Bruckner, Glenn McQuaid, Joe Swanberg, Ti West, Adam Wingard

This was one of my favourite horror films in 2012. Featuring offerings from very great horror movie directors including Ti West and Glenn McQuaid, V/H/S is a found footage anthology film. The wrap-around follows a team of unlikable criminals breaking into what they perceive to be an uninhabited residence with the intention of recovering a specific tape. Upon searching the house, the guys are confronted with a dead body, a hub of old televisions and an endless supply of cryptic footage, each video stranger than the last. Featuring hauntings, serial killers, paranormal activity and other unexplained phenomenon V/H/S will keep you on the edge of your seat!



Is found footage cheap filmmaking? The answer is essentially yes but it can also become immersive entertainment when done correctly. This said, using creative camera techniques does not make up for lousy characters, a bad idea, or bad story telling. So it is worth remembering that for every Paranormal Activity there are always several cheaper imitations giving the genre a bad name.

CROWLEY'S CRYPT



Anthony Crowley

CROWLEY'S CRYPT: The dark, damp and scary vault that exists in the mind of a writer who shares his first name with the man who played Norman Bates in the original psycho and his surname with a man who was an infamous English occultist and said of the Devil "I was not content to believe in a personal devil and serve him, in the ordinary sense of the word. I wanted to get hold of him personally and become his chief of staff"

Haunted: After Dark is more than proud to welcome Anthony Crowley into our Inner Sanctum, hey it's only fair, he is letting us into his crypt and his creative mind so we rightly offer our Inner Sanctum and the office supply of Wagon Wheels to him. When he last popped into the office we popped the kettle on and grilled him – lean and mean.

Hi Anthony thanks for agreeing to our interview today! Can you introduce yourself in the manner of an escaped lunatic who has been offered a lucrative 5 movie deal?

You are very welcome, I am Anthony Crowley a dark scribe and a serial killer of literary thoughts, I am unleashed from the shadows and I was long lost and forgotten in the depths of darkness, fear became my middle name, terror was my salvation and the Horrors disguised me with a mask of formidable comfort of what was about to be seen and learnt from my tangled and bitter sweet imagination of the creations of my literature writings.

When did you realize you had the urge to write about horrific things? Have you always loved horror from an early age or did you fall into horror later on in life?

Since I was a young boy of about 6 years old I have always felt comforted surrounding myself with the elements of Horror and the unknown. I wanted to know more and learn about this comfort I was feeling, but also Horror

The Orphan Killer served as inspiration for Crowley's The Devil's Footsoldier



has always been a natural part of me. Whether it was my childhood dreams or when I noticed bizarre occurrences throughout my youth, for example; Witnessing flickering of lights and sudden cold temperatures and regular visions which I knew I was the only one who could see. I began writing during this time and I made notes of my thoughts and feelings as a form of escapism, and then suddenly I realised I was different to many children at that precise time. But it was also intriguing to me and as my life progressed I learned more and I felt secure with the macabre and it awoken me and I became much more focused and driven into Horror. Then One day I watched Hammer Horror production of Frankenstein, and I enjoyed this story and presentation completely and the talented acting abilities of Peter Cushing and Sir Christopher Lee. During my late childhood years it was Hellraiser written by Clive Barker, which also gave me a new feel and an extra comfort within this genre, it was something else which I could relate to from my dreams and visions.

It appears that the film The Orphan Killer has made quite an impact on you, judging by your dark poetry The Devil's Footsoldier! It is a pretty awesome film by all accounts. I've had the pleasure of interviewing Matt Farnsworth myself. Are there any other horror icons that inspire you when you're writing?

When I first heard about The Orphan Killer' which is also known as the 'Slasher Icon' I knew this movie had something special about it and many of us can relate to at some point in our lives with feelings of neglect and

anger and also the tormented reactions involved. Director Matt Farnsworth and Diane Foster created a wonderful birth of a bloody idea. I watched the movie and enjoyed many of its elements and initially I written a movie review for the Slasher Icon which is featured at UK Horrormagazine.com and it became a popular review for Horror fans. And it came naturally to write a dark verse which is inspired by the movie too, and I thoroughly enjoyed writing 'The Devils Foot Soldier'. Being an Author and creating various works I am always inspired on a daily basis. I am inspired by much of the classic Horror of the 1930s to 1970s, with productions from Universal and Hammer, Amicus. During some point this year I am writing a tribute to the literature works of Edgar Allan Poe and certain roles of Actor Vincent Price, but I can't mention a title yet. I have a featured writing titled 'Constructing Death' which shall be in Massacre Magazine issue Two released early March, 2014, and this piece was inspired by Frankenstein and partially by the role of Peter Cushing, whom is another inspiration to me.

I offer you the opportunity to win a £10,000,000 lottery or a cure for an incurable disease. Which one would you choose and why?

The answer would most certainly be a cure for an incurable disease and why because money is just materialistic and the human life is a sacred temple of growth and creativity and has much more of an important significance to the future of mankind and an inventory of lives journeys, whether scientifically or another form of education.

I believe that Heavy Metal and Horror are closely linked and you can find influences of the other in both music and film. What era do you prefer? I am geared more towards the 80s for both metal and film myself!

I completely agree. Music plays a key role in many creative fields, whether in film or literature and Photography, I like many genres of music, especially rock and heavy metal and growing up as a child within the West Midlands, it played an important part in my life and also known as the birthplace of heavy metal. I am proud of my heritage.

Congratulations on The Sinister Train being featured Peripheral Distortions featuring up and coming horror authors including yourself. How did you get the gig and how does your contribution differ to those of the other authors?

Thank you very much. Initially when I heard about Death Throes Publishing was via their Death Throes webzine, and I had an interview with their talented and hardworking Editor Terri King. This interview progressed very well and it is still popular today and during the interview they told me they was going to publish an anthology of literature works showcasing some of the best modern Authors, and I submitted 'The Sinister Train' and my contribution differs to the other writers because my work is the only dark verse feature within 'Peripheral Distortions'. The collection is a superb showcase of several outstanding Authors and I believe this will be a good starting point for new readers and also regular readers of the Horror themed genre.

As well as being an author, you're also (takes a deep breath) a poet, lyricist, artist and visionary! Phew! How do you manage all of that in the space of 24 hours? Is there anything you don't spend as much time on as the others? I bet it's frightening inside your head!!!!?

Ha-ha, I have always been focused into my various interests; I am quite accustomed now

The Forgotten Ones

by

Anthony Crowley

Those bitterly cold tears betrayed against us
The precious moments quickly faded away
The old clock I still remember
Anniversary of our deaths has been a year ago today

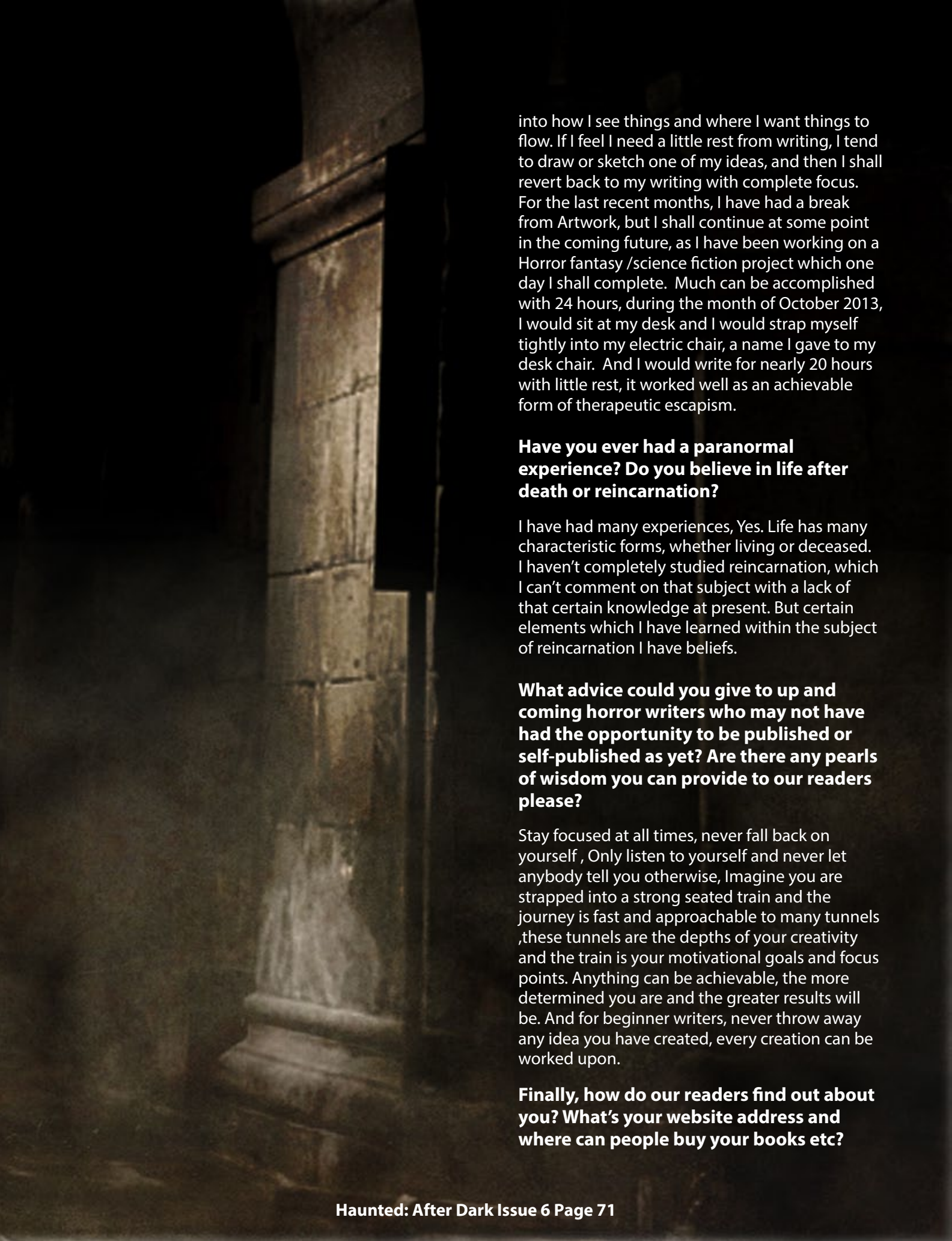
The departing as we left the earth
A stricken surprise for a tormented rebirth
Nobody knew us, until they called upon within the séance
I cannot cry, as I am a solitary lost soul
We have never sinned or been into bad things or trouble
Lost within this stream of unknowing pathways
and vortex of light
Constantly reminded we are not alone

Are we succumbed to this world of the living?
To watch over and guide someone or a moment of
denial and forgiving

Our bodies were never found since the house fire incident
Nobody knew what we looked like
Decomposed and isolated as we drifted into the afterlife
We belong within our home,
those burning embers were ghastly
No rest for the wicked, except we're not wicked,
but can be nasty
Leave us in peace and remember us
and how important we were

The dreaded clock is echoing through our
hollow, spiritual senses,
It guides us to a different place of where we shall find
comfort and no evil pretences
Pray for us in the name of all righteous holy fathers
The universe opens up and approaches us
With a long winding and calming road
Forever awake and always be near humanity we trust
Please don't forget us, we are you and not a vision of dust...

**anthony crowley & crowley creations,
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into how I see things and where I want things to flow. If I feel I need a little rest from writing, I tend to draw or sketch one of my ideas, and then I shall revert back to my writing with complete focus. For the last recent months, I have had a break from Artwork, but I shall continue at some point in the coming future, as I have been working on a Horror fantasy /science fiction project which one day I shall complete. Much can be accomplished with 24 hours, during the month of October 2013, I would sit at my desk and I would strap myself tightly into my electric chair, a name I gave to my desk chair. And I would write for nearly 20 hours with little rest, it worked well as an achievable form of therapeutic escapism.

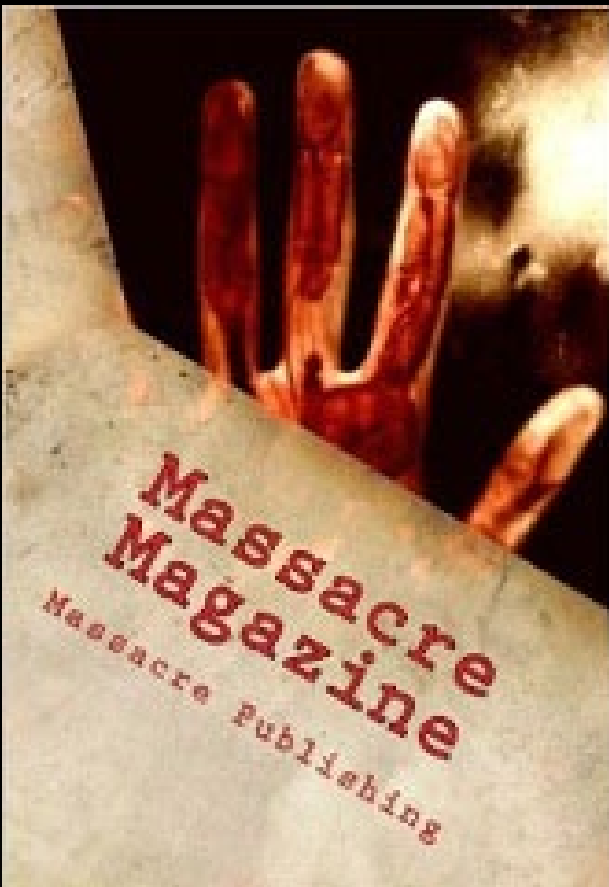
Have you ever had a paranormal experience? Do you believe in life after death or reincarnation?

I have had many experiences, Yes. Life has many characteristic forms, whether living or deceased. I haven't completely studied reincarnation, which I can't comment on that subject with a lack of that certain knowledge at present. But certain elements which I have learned within the subject of reincarnation I have beliefs.

What advice could you give to up and coming horror writers who may not have had the opportunity to be published or self-published as yet? Are there any pearls of wisdom you can provide to our readers please?

Stay focused at all times, never fall back on yourself, Only listen to yourself and never let anybody tell you otherwise, Imagine you are strapped into a strong seated train and the journey is fast and approachable to many tunnels, these tunnels are the depths of your creativity and the train is your motivational goals and focus points. Anything can be achievable, the more determined you are and the greater results will be. And for beginner writers, never throw away any idea you have created, every creation can be worked upon.

Finally, how do our readers find out about you? What's your website address and where can people buy your books etc?



I can be found at my Official facebook page at www.facebook.com/AnthonyCrowley.Author and via Twitter @crowley_anthony. I have several international amazon author pages which features my published literature works. I can also be found at the global authors database at authorsDB.com ,which I have been ranked in the «Top 50» Top 100» Authors out of over 42,000 authors, which was another proud moment, and my forthcoming novella «The mirrored Room» was placed in the Semi Finals» of the 2013 Book Awards. I am currently in production of a new official Anthony Crowley website, which shall feature storefront, ideas, and subscriptions and many more exciting body bags for my readers. But in the meantime, readers can also visit my Official Author Blog at www.anthonycrowleysworld.wordpress.com

Once again, thank you so much for the opportunity to speak today! Have a horrific day!

You are very welcome and thank you too for your time and for the wonderful questions, May I also mention about a few forthcoming releases. A 'Frankenstein' inspired work 'Constructing Death' shall be featured in Massacre Magazine issue two, and 'Shadow of the Wolf' is to be featured in Hello Horror magazine, Issue 8, available from April, 2014. I have a forthcoming novella out soon and during the year I shall have two collections; a short story collection and a dark verse/poetry anthology.

THE HANDS OF DOOM

A SHORT PERSPECTIVE ON DIVINE INTERVENTION

Written by Anthony Crowley

For many centuries there has been substantial involvement with certain aspects on achieving a desired attention from somebody, or even something which even the human mind has always wanted to seek and attain more from that certain subjective matter. Either if we have lost a loved one, or felt as oneself with our own thoughts on gaining a certain fulfilment, like a hunger within us. During this modern world we live in on a daily basis we have always been fascinated about various superstitions with the afterlife and the Occult, obviously due to frequent media attention over the decades which have made the general public more aware of some of these realities. But there are still some small minorities whom cannot fully understand or to even shun such a subject with an intelligent study, and if understood perfectly most of the speculation can be believed. **'Divine Intervention'** is a term used with a meaning to attain involvement from a god or supernatural deity in the human world. One of these tools used for 'Divine Intervention' is the **'Ouija'**.

Firstly, the term *Ouija* originally derived from China as early as 1100 AD. But it was a gentleman named 'William Fuld' whom was born in Baltimore, USA, of German ancestry, who gave the board the media attention it rightly deserved after taking over from the 'Kennard Novelty Company' in the year 1892. The meaning of the word 'Ouija' arrives from Egyptian text, supposedly translates to 'Good luck'. But later Mr Fuld learnt that the name was a combination of the French word 'oui' and the German word 'ja' both meaning 'yes'. There have been many rumours over the years, as to where the name came from, such as been suggested that the word was inspired by the name of the Moroccan city of 'Oujda'.

When this new product finally came out it quickly became popularized with quotes, such as

"without doubt the most interesting, remarkable, and mysterious production of the 19th century" and **"Call it a game if you like – laugh at the weird, uncanny messages**



it brings you if you dare, but you'll have to admit that the Mystifying Oracle Ouija gives you the most intensely interesting, unexplainable entertainment you've ever experienced"- Mr William Fuld & Co

On the date of February 24, 1927, Mr William Fuld climbed onto the roof of his three-story factory building to supervise the installation of a flagpole. When the rail against which he was leaning on began to give way, Mr Fuld instantly fell to the ground below him. While being transported in an Ambulance, a fractured rib pierced straight through his heart and Mr William Fuld died in his hospital bed chambers. After his saddened death, Mr William Fuld's children would take over the mystical enterprise. Catherine and William A. Fuld ran the company until the younger brother, Hubert, became president of William Fuld Inc. in 1942. Parker Brothers acquired the company and all of its assets in 1966. The present day, people all over the world use this wonderful tool of 'Divination', once described as a toy, but when you think about it, it's a 'toy' for the intelligent and strong willed individuals within us.

Written by Anthony Crowley, September, 2013. Two quotes mentioning 'Ouija' were taken from 'William Fuld's media campaign. To learn about the history and life of William Fuld and his 'mysterious' Ouija company, visit <http://www.williamfuld.com>

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DOCUMENTARY EVIDENCE

Rod Scarth

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Rod Scarth — a very small slice of my life

“Born 1962, started being interested in photography in 1970 when I bought a plastic camera for 50p in a market. I am also a professional stage hypnotist travelling the world doing shows, been on TV a few times and was filmed by Channel 4 for a couple of weeks. I have been an undertaker which involved all the usual underakery stuff as well

“LOOK INTO MY EYES, LOOK INTO MY EYES”

When I imaginary click my imaginary fingers you will be reading all about Rod Scarth, a master of mind magic, a hypnotist and a photographer of horror

(Imaginary sound of imaginary fingers imaginarily clicking - CLICK!!!)

as picking bodies off the road, suicides, bagging, tagging, driving the hearse and lowering into the ground. One sight that I would like to forget is the post-mortem table – ribs, guts and everything – but when I picked them up after and could see the stitched bodies through the cloth, that bit never bothered me. On a lighter cheerier note used to go behind the scenes at the crematorium for a cup of tea and a slice of cake and watch coffins going into the burner. Been a photographer, on and off, for over 30 years – typical portrait and wedding stuff but always fancied doing something unusual and turned to horror in the summer of 2013. I usually let my vivid imagination run wild and see what it brings up. I love street photograph, David Bailey’s work and his attitude to

life. All my models are members of the public who are, probably, as weird as me or if not that weird have an interest in the subject I am shooting. I usually go from thinking about a shoot to shooting and editing it within 3 days as I have a very short attention span. I love the series Being Human, also loved Afterlife, which incidentally starred Andrew Lincoln who if you didn’t know plays Rik in The Walking Dead. My favourite horror film is 1408 starring John Cusack and I am partial to a bit of Hostel. I have 7 kids, I love Science-fiction and I like my photos to make people stop, feel an emotion, be it be thrilled, horrified or lusted. My favourite quote is by Tom Baker – “Anyone remotely interesting is mad in one way or another” - Rod Scarth www.fright.org.uk”

Rod would like to thank:

Nicola King from Henna Heaven,
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Christina Alder, Faith Rutherford,
Charlie Gal, Poppy Winters, Blake
Scarth, Jessica Scarth, Jordan Davies,
Darren Applegate and Clair Cutler







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AN INTERVIEW WITH

CHRISTOPHER RICE

Christopher Rice is the New York Times bestselling author of six novels. Christopher has also written Coastal Disturbances for The Advocate and now hosts The Dinner Party Show. His latest thriller The Heavens Rise, which takes readers to the bayous of Louisiana where three friends face an ancient evil in the form of a parasite, is now available at all the finest booksellers.



What was your childhood like? What are some of your most fond memories from that time?

My childhood was divided in two by my mother's success. We lived in San Francisco until I was ten years old, and then, after *The Vampire Lestat* was such a big hit, we could live pretty much anywhere we wanted and Mom decided it was time for a homecoming. I missed San Francisco very much during the first few years after the move. We lived in the Castro and it was the 1980's so there was the shadow of illness across the community, but I still have wonderful memories of walking from our grey Victorian on the corner of 17th and Noe to see movies at the Castro Theater. We would always sit in the front row and when the organist would rise up out of the pit to play the overture before each film, everything would seem magical and perfect for a moment. The first few years in New Orleans were very challenging for me. I didn't fit in. I was a wacky skater-adjacent kind of kid with a rat tail and big baggy T-shirts with crazy horror movie imagery on them. But today I consider New Orleans to be my true hometown because most of the real life lessons, most of the real development, happened there.

Do you feel privileged to have been raised in such a creative household?

Absolutely. But you have to leave such a household and go out on your own to realize how privileged you truly were.

What would you say are the most important things you have learned from your mother and father?

Write the book you want to read. Not the book that you think will get the most attention, or the most critical acclaim, or the most literary awards. The book that you want to sit down with and get lost in. Also, as artists they were incredibly disciplined, and as parents, they were incredibly tolerant and accepting and generous.

What was your very first favorite story?

When I was a little boy, it was a children's book called *Star Baby* about a little baby who fell out of the stars and ended up in a fisherman's net before he was raised by the fisherman and his wife. I can still remember it's simple, pen-drawn illustrations.



Are you glad you chose writing over acting? What do you love most about the act of writing?

Well, I feel like I'm acting again now that I've launched *The Dinner Party Show with Christopher Rice & Eric Shaw Quinn*, my new Internet radio show. Eric and I play various characters and over the course of our 2-hour live show, we play about 45 minutes worth of pre-recorded sketches broke up into five and ten minute segments. Eric's sister described the show as "a fairy home companion." But at heart, I'm a writer, and most of the work we do for the show is about writing.

Are you enjoying hosting *The Dinner Party Show*? Can you tell our readers a little more about that? How did that first start?

Eric and I have been best friends for years. I always wanted a radio show. I always thought Eric should be on the radio. When the Internet radio thing became so easy for people to do on their own, people all around me were trying new and interesting things with it. Eric had talked about doing a one-man show, Tracey Ullman style where he played all these different characters, a sort of cross-section of American life. I asked him if we would merge into this show idea I had for the two of us and we basically took it from there. It's been a lot of work. We built

AN INTERVIEW WITH CHRISTOPHER RICE

our own studio. We hired all our own staff, bought all of our equipment. This is an entirely independent operation which is both joyous and nerve-wracking. It's been an incredible experience so far. We've had great guests like Dan Savage, Patricia Nell Warren – my mother, of course – Chaz Bono, the list goes on and on!

How do you think you have evolved most as a writer since your early days?

I've worked very hard to try to establish a distinct narrative voice for each book, even when the book is in the third-person. There's a cadence and a syntax to my later books that just wasn't present in the first two, as popular as they both are. And I believe you learn to do by doing. That was actually the motto of my high school in New Orleans.

How did it feel when you first had a book labeled a *New York Times* Bestseller?

I was overjoyed, but I was also very young, so the full importance of it really dawned on me over time. Coming from such a privileged background, it wasn't clear to me yet in 2000, when *A Density of Souls* was first published, how hard most people have to work to get their foot in the door.

Are you excited for the release of *The Heavens Rise*? Do you still get nervous before your works are released to the public?

I'm very excited, but I'm also very nervous. It's a new genre for me and I've worked very hard on this one. I spent two years on the manuscript before my agent saw it. Right now I'm focused almost exclusively on marketing the book, trying to drive up pre-orders and planning the tour with my mother.

Why do you think Louisiana and various other Southern places make for such good story locations?

Louisiana is a place where the present meets the past, and it's not truly an American city. It's a European-Caribbean city that feeds the rest of the country with its distinctive flavor and magic. There's a sense of rules being suspended when you're in Louisiana, on a lot of levels, so

your story opportunities seem to increase ten-fold once you cross the state line.

How did you come up with the idea of a microscopic parasite that wreaks havoc on the world for this one?

Well, I reigned in a bit. It doesn't wreak havoc on the world so much as it does the individual who is exposed to it, and the powers it gives them are both terrifying and magical. I like supernatural concepts that sit right on the dividing line between Science Fiction and the spirit world and I love it when writers try to explore a quantum or biological basis for supernatural phenomena. Not in order to disprove, but to give the fantastic a toe-hold in our everyday world.

Are there any little known facts about yourself that you'd not mind sharing with our readers?

In the age of social media, I don't think there's anything left that people don't know about me. I've tweeted or posted all of it on Facebook at one time or another.

What was the best advice anyone ever gave you?

Sometimes we can't wait to get in the mood to do what's best for ourselves. Sometimes we have to take the actions that will benefit us and have faith that improved feelings and self esteem will follow.

In your opinion what elements does it take to craft a really great story?

It all comes down to characters. Even if it's a monster story, if I don't care about the characters, I don't care. Period. A good story is a collision of a compelling, complex character and an environmental conflict.

What projects are you working on at the moment?

I'm about 1/3 of the way through another supernatural horror novel set in the deep south, and right now, we're taking a bit of a hiatus from *The Dinner Party Show* so that I can focus on getting ready for my book tour.

To order *The Heavens Rise* in Hardback or Kindle formats please see: <http://www.amazon.com/The-Heavens-Rise-Christopher-Rice/dp/1476716080/>

THE GALLERY OF BLOOD



WELCOME TO THE WORLD OF IVAN OTIS

How many years have you been in the industry? 25

What Inspires you? People, Food, Music, Beauty and Ugliness

What is your favourite book? The Agony and the Ecstasy (The Life of Michael Angelo)

One word that describes you best?
Sesquipedalian

What makes you happiest? Creating and exploring new work, new art. It's the unknown that fascinates me.

Any secret aspirations? Photojournalism...

I'm willing to see things no matter what state they're in or how hard they will reveal themselves.

WEBSITE - www.ivanotis.com



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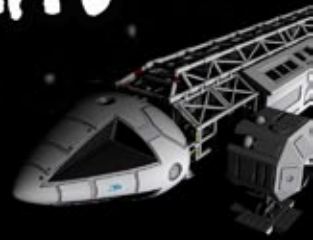
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SOCK HORROR!

Because this could happen to us all!

By Mark Hall



Daniel sat up his bed and stretched comfortably in the morning sunlight. He reached to his bedside and switched off his alarm clock- it would go off soon, but he rarely woke up with it- he was a gentleman in every sense of the word, and would have taken pride in his punctuality and attention to detail if he had indulged himself with such things.

He crossed his neatly-arranged bedroom to the large walk-in closet, where his gentleman's valet- a solid oak structure that organized his clothing and accessories for the day- stood proudly adorned in his fine clothes.

Except for his sock.

The sock that had been placed on the left, to be specific, for he had laid the perfectly matching pair on either side to better compliment his empty shoes and enable an efficient morning ritual. As a gentleman, he refused to curse or swear, but the small inconvenience disturbed in.

'If I were a sock...' he thought out loud as he searched the closet unsuccessfully for the mate. He dressed, in his remaining clothes, before setting off into the rest of his home to seek the elusive sock. There wasn't a lonely sock in his drawer- true, he could have gotten a fresh pair at that time but the missing one had already consumed his attention. It didn't appear to be in the hallway or any of the rooms. Daniel was stumped.

Daniel was in sock horror.

Until he saw it- his sock, just around a corner that he could have sworn that he had checked previously. He ran towards it in his bare feet, and had nearly reached it when it was pulled back and disappeared from view. He stopped for a moment, shocked, yet still determined to solve the small mystery that had engaged his morning.

"Come back, please!" he called uselessly as he rounded the wall's corner. There was nothing there- no sock and no sign of what had moved it. He was struck by how bizarre the situation truly was; a grown man, a gentleman at that, running barefooted through his home, chasing a rogue sock. He saw it, again, around the entryway to the kitchen.

'I'm losing my mind... the timing is most unfortunate,' he thought wryly as he chased the sock towards the kitchen, dedicated to catching it this time. But as he approached, the sock once again disappeared from view. He stopped, certain that he would see it again with patience; he was not disappointed. This time, the sock was lying neatly under the door to the laundry room.

This time, Daniel had a different approach- he crept up slowly; approaching the sock like a predator would stock its prey. When he was close enough, he lunged and barely caught the fabric in his fingertips before it slid out of his grasp and under the door. He was upset now, and flung the door open to see what had taunted him so terribly.

On the other side of the door, towering over him, was a massive creature. Easily over eight feet tall, it stooped slightly as it looked down. It had one large, bloodshot eye and a mouthful of uneven, razor sharp teeth, and claws that extended far past its thick fingers. It perched, unevenly, on one ragged leg and held, in its hand, the missing sock.

Daniel looked at the creature, then at his purloined sock, then at the creature's single bare foot. "You keep it, old chap; I've plenty! Thanks to my sock subscription!"

The creature nodded and twisted its face into something resembling a smile, climbed carefully into the dryer, closed the door and disappeared.

'I guess that explains where my socks keep disappearing to!' Daniel laughed to himself as he pulled a fresh pair from his drawer.



* SOCKED *

IS A FINE FOOT APPAREL SERVICE *for* DISCERNING GENTLEMEN

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W H O T H E F U C K I S CRISPIN GLOVER?

w i t h T I N A H A L L

Crispin Hellion Glover is a man of many talents. He has worked as an actor, screenwriter, director, author, publisher, and recording artist. His best known roles such as George McFly in *Back to the Future*, the Thin Man in both *Charlie's Angels* flicks, Willard Stiles in the remake of *Willard*, Grendel in *Beowulf*, The Knave of Hearts in Tim Burton's *Alice in Wonderland*, and Phil in *Hot Tub Time Machine* make him one of the most recognizable faces in film.

His own company Volcanic Eruptions publishes his lavishly illustrated books and delightfully twisted films. Currently he is set to tour in select cities to promote Crispin Hellion Glover's Big Slide Show with showings of his films *It is fine*. *EVERYTHING IS FINE!* & *What is it?* Please see his site for specific dates.

Can you tell us a little about yourself? What were you like as a kid? How do you think your early years influenced you to be who you are now?

I went to a small private school called Mirman School for Gifted Children. It was an excellent school that was academically oriented. The school was an influence to let me understand that questioning things was very good.

What first led you try your hand at acting and when did you know if was what you had to pursue as a career? Do you think your parents being actors themselves was a positive influence on you to follow your dreams?

I was in school plays and such, but having watched my father's career I understood, to a certain extent, how the business worked. I decided it would be something I could do at around age 11. I got an agent at age 13. My parents did not push me into the business. It was something I decided to do by my own volition, but my parents were

supportive.

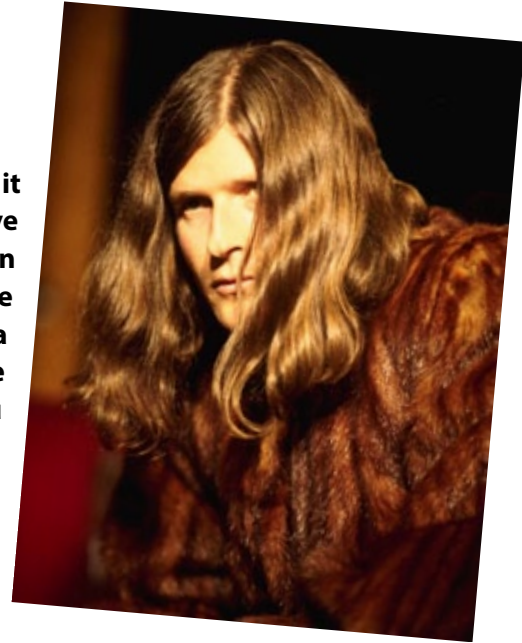
Do people find it hard to believe that Hellion in your middle name? It is a very cool name to carry, are you glad to have it?

My father Bruce Glover is an actor as I've said.

In fact he is in

Part two of the trilogy

It is fine! EVERYTHING IS FINE! People may know him from such films as *Diamonds are Forever*, *Chinatown* and the original *Walking Tall* series. His middle name is Herbert. He never liked his middle name Herbert. So as a young struggling actor in New York he would say to himself "I am Bruce H. Glover, Bruce Hellion Glover. I am a hellion, a troublemaker." And that would make him feel good. He told my mother this was his real middle name. When they were married she saw him writing on the marriage certificate Bruce Herbert Glover and she thought "Who am I marrying?" They gave Hellion to me as my real middle name. I had always written and drawn as a child and I would always sign my drawing and writing with my whole name Crispin Hellion Glover. When I started acting professionally at 13 which was something I had decided on my own I could do as a profession at a relatively young age it became apparent that I had to choose a professional acting name for SAG. I thought my whole name was too long for acting and just used my first and last name. When I started publishing my books I simply continued using the name I had always used for writing and drawing. This is also why I use my whole name for my films.



You have played rather strange characters throughout your career. Why do you think that is? Which characters have you enjoyed most and why? Which do people seem to recognize you for most?

I was drawn to unusual characters from at least when I was first professionally studying acting at age 15. But probably younger than that as well. When people approach me it is usually because they recognize me from a number of films.

I don't know that I have a favorite character, but I feel like the films that I that I quite like as a whole that I have been in are *River's Edge*, *Orkly Kid*, and *What is it?* Other characters I like I have played that I like are Cousin Dell in *Wild at Heart*, The Thin Man in *Charlie's Angels*, Willard in *Willard*, Bartleby in *Bartleby*, Grendel in *Beowulf*. I had a great time working in *Alice in Wonderland* with Tim Burton and everyone involved.

Did you enjoy your role in Friday the 13th: The Final Chapter? Have you always been a fan of horror? Why do you think people are drawn to such things?



I am glad that I was in the film. I knew while filming it that some day there would be something humorous about appearing in that film. I am not really that much of a follower of horror. That being said there are certain films considered to be in the horror genre that a truly great films. I think people can be drawn to horror for the concept that it let's one feel they have survived something brought to them from the darker side of life. That can be invigorating.

Was it fun to play Willard? What is your opinion of rodents and such?

I very much enjoyed playing Willard. I am proud of the emotional work that I concentrated on very hard while making that film. The rodents that I worked with were exceedingly well trained and never made a mistake on a single take, which was great because a lot of the scenes I had with them were emotional scenes that would have been hard to get to again if cuts had to be made because of the rats. But they were truly perfected every time and ultimately great acting partners.

What was it like to work on a Tim Burton film? What did you learn from the experience?

I loved working with Tim Burton and everyone involved. It is apparent that Tim Burton has been in situations where his art was being questioned and he knows that he does not want to do that to people he is working with, but wants them to be able to explore for themselves what is happening for their work. That makes people feel good about what they are doing. It is a good thing to know when working as a filmmaker.

You have also delved in music. Do you think that is something you might return to at some point?

I have a second album that has been nearly finished for more than 10 years and has been put aside while my feature films have taken precedent. I will get back to that project hopefully soon.

Are there any little known facts about you that people might be surprised to learn?

My interests artistically may be called eccentric and there is a truth in that, but I am also a very centric business person.

Can you tell us about the upcoming tour? What can fans

expect from the show? What led you to form Volcanic Eruptions? The first two films you directed feature people with Down Syndrome and Cerebral Palsy. Why did you decide to do that?

I would like people to think for their selves. Steven C. Stewart wrote and is the main actor in part two of the trilogy titled *It is fine! EVERYTHING IS FINE*. I put Steve in to the cast of *What is it?* because he had written this screenplay which I read in 1987. When I turned *What is it?* from a short film in to a feature I realized there were certain thematic elements in the film that related to what Steven C. Stewart's screenplay dealt with. Steve had been locked in a nursing home for about ten years when his mother died. He had been born with a severe case of cerebral palsy and he was very difficult to understand. People that were caring for him in the nursing home would derisively call him an "M.R." short for "Mental Retard". This is not a nice thing to say to anyone, but Steve was of normal intelligence.

When he did get out he wrote his screenplay. Although it is written in the genre of a murder detective thriller truths of his own existence come through much more clearly than if he had written it as a standard autobiography. As I have stated, I put Steven C. Stewart in to *What is it?* When I turned *What is it?* into a feature film. Originally *What is it?* was going to be a short film to promote the concept to

corporate film funding entities that working with a cast wherein most characters are played by actors with Down's Syndrome. Steve had written his screenplay in in the late 1970's. I read it in 1987 and as soon as I had read it I knew I had to produce the film. Steven C. Stewart died within a month after we finished shooting the film. Cerebral palsy is not generative but Steve was 62 when we shot the film. One of Steve's lungs had collapsed because he had started choking on his own saliva and he got pneumonia.

I specifically started funding my own films with the money I make from the films I act in when Steven C. Stewart's lung collapsed in the year 2000 this was around the same time that the first *Charlie's Angels* film was coming to me. I realized with the money I made from that film I could put straight in to the Steven C. Stewart film. That is exactly what happened. I finished acting in *Charlie's Angels* and then went to Salt Lake City where Steven C. Stewart lived. I met with Steve and David Brothers with whom I co-directed the film. I went back to LA and acted in an lower budget film for about five weeks and David Brothers started building the sets. Then I went straight back to Salt Lake and we completed shooting the film within about six months in three separate smaller productions. Then Steve died within a month after we finished shooting. I am relieved to have gotten this film finally completed because ever since I read the screenplay in 1987 I knew I had to produce the film and also produce it correctly. I would not



have felt right about myself if I had not gotten Steve's film made, I would have felt that I had done something wrong and that I had actually done a bad thing if I had not gotten it made. So I am greatly relieved to have completed it especially since I am very pleased with how well the film has turned out.

We shot *It is fine! EVERYTHING IS FINE*, while I was still completing *What is it?* And this is partly why *What is it?* took a long time to complete. I am very proud of the film as I am of *What is it?* I feel *It is fine! EVERYTHING IS FINE*, will probably be the best film I will have anything to do with in my entire career. People who are interested in when I will be back should join up on the e mail list at CrispinGlover.com as they will be emailed with information as to where I will be where with whatever film I tour with. It is by far the best way to know how to see the films.

After *Charlie's Angels* came out it did very well financially and was

good for my acting career. I started getting better roles that also paid better and I could continue using that money to finance my films that I am so truly passionate about. I have been able to divorce myself from the content of the films that I act in and look at acting as a craft that I am helping other filmmakers to accomplish what it is that they want to do. Usually filmmakers have hired me because there is something they have felt would be interesting to accomplish with using me in their film and usually I can try to do something interesting as an actor. If for some reason the director is not truly interested in doing something that I personally find interesting with the character then I can console myself that with the money I am making to be in their production I can help to fund my own films that I am so truly passionate about. Usually though I feel as though I am able to get something across as an actor that I feel good about. It has worked out well!

The live aspect of the shows are not to be underestimated. This is a large part of how I bring audiences in to the theater and a majority of how I recoup is by what is charged for the live show and what I make from selling the books after the shows. For *Crispin Hellion Glover's BigSlide Show* I perform a one hour dramatic narration of eight different books I have made over the years. The books are taken from old books from the 1800's that have been changed in to different books from what they originally were. They are heavily illustrated with original drawings and reworked images and photographs.

I started making my books in 1983 for my own enjoyment without the concept of publishing them. I had always written and drawn and the books came as an accidental outgrowth of that. I was in an acting class in 1982 and down the block was an art gallery that had a book store upstairs. In the book store there was a book for sale that was an old binding





taken from the 1800's and someone had put their art work inside the binding. I thought this was a good idea and set out to do the same thing. I worked a lot with India ink at the time and was using the India ink on the original pages to make various art. I had always liked words in art and left some of the words on one of the pages. I did this again a few pages later and then when I turned the pages I noticed that a story started to naturally form and so I continued with this. When I was finished with the book I was pleased with the results and kept making more of them. I made most of the books in the 80's and very early 90's. Some of the books utilize text from the binding it was taken from and some of them are basically completely original text. Sometimes I would find images that I was inspired to create stories for or sometimes it was the binding or sometimes it was portions of the texts that were interesting.

Altogether, I made about twenty of them. When I was editing my first feature film *What is it?* There was a reminiscent quality to the way I worked with the books because as I was expanding the film in to a feature from

what was originally going to be a short, I was taking film material that I had shot for a different purpose originally and re-purposed it for a different idea and I was writing and shooting and ultimately editing at the same time. Somehow I was comfortable with this because of similar experiences with making my books.

When I first started publishing the books in 1988 people said I should have book readings. But the books are so heavily illustrated and the way the illustrations are used within the books they help to tell the story so the only way for the books to make sense was to have visual representations of the images. This is why I knew a slide show was necessary. It took a while but in 1992 I started performing what I used to call *Crispin Hellion Glover's Big Side Show*. People get confused as to what that is so now I always let it be known that it is a one hour dramatic narration of eight different profusely illustrated books that I have made over the years. The illustrations from the books are projected behind me as I perform the show. There is a second slide show now that has 7 books and it performed if I have a show with Part 1 of the *IT* trilogy and then on the subsequent night I will perform the second slide show and Part 2 of the *IT* trilogy.

The fact that I tour with the film helps the distribution element. I consider what I am doing to be following in the steps of vaudeville performers. Vaudeville was the main form of entertainment for most of the history of the US. It has only relatively recently stopped being the main source of entertainment, but that does not mean this live element mixed with other media is no longer viable. In fact it is apparent that it is sorely missed.

I definitely have been aware of the element of utilizing the fact that I am known from work in the corporate media I have done in the last 25 years or so. This is something I rely on for when I go on tour with my films. It lets me go to various places and have the local media cover the fact that I will be performing a one hour live dramatic narration of eight different books which are profusely illustrated and projected as I go through them, then show the film either *What is it?* Being 72 minutes or *It is fine! EVERYTHING IS FINE* being 74 minutes. Then having a Q and A, and then a book signing. As I funded the films I knew that this is how I would recoup my investment even if it a slow process.

Volcanic Eruptions was a business I started in Los Angeles in 1988 as Crispin Hellion Glover doing business as Volcanic

Eruptions. It was a name to use for my book publishing company. About a year later I had a record/CD come out with a corporation called Restless Records. About when I had sold the same amount of books as CD/records had sold it was very clear to me that because I had published my own books that I had a far greater profit margin. It made me very suspicious of working with corporations as a business model. Financing/Producing my own films is based on the basic business model of my own publishing company. There are benefits and drawbacks about self distributing my own films. In this economy it seems like a touring with the live show and showing the films with a book signing is a very good basic safety net for recouping the monies I have invested in the films. There are other beneficial aspects of touring with the shows other than monetary elements.

There are benefits that I am in control of the distribution and personally supervise the monetary intake of the films that I am touring with. I also control piracy in this way because digital copy of this film is stolen material and highly prosecutable. It is enjoyable to travel and visit places, meet people, perform the shows and have interaction with the audiences and discussions about the films afterwards. The forum after the show is also not to under-estimated as a very important part of the show for for the audience. This also makes me much more personally grateful to the individuals who come to my shows as there is no corporate intermediary. The drawbacks are that a significant amount of time and energy to promote and travel and perform the shows. Also the amount of people seeing the films is much smaller than if I were to distribute the films in a more traditional sense.

The way I distribute my films is certainly not traditional in the contemporary sense of film distribution but perhaps is very traditional when looking further back at vaudeville era film distribution. If there are any filmmakers that are able to utilize aspects of what I am doing then that is good. It has taken many years to organically develop what I am doing now as far as my distribution goes.

Do you think society in general underestimates the so-called disabled? Do you think there is any such thing as a truly disabled person?

There certainly can be underestimations of people who are called disabled. A truly disabled person is someone



who thinks of themselves as disabled.

When is the last film in the trilogy expected to be done?

I should not go in to detail for *IT IS MINE*. yet and I will not shoot that next. There are other projects outside of the trilogy that I will shoot next. The Czech Republic is another culture and another language and I need to build up to complex productions like *What is it?* and the existing sequel *It is fine! EVERYTHING IS FINE. IT IS MINE*. Is an even more complex project than those two films were so it will be a while yet for that production. I will step outside of the trilogy for a number of films that deal with different thematic elements. I am in the process of building sets for a screenplay I have been developing for a long time for myself and my father to act in together. He is also an actor and that will be the next film I make as a director/producer. This will be the first role I write for myself to act in that will be written as an acting role as opposed to a role that was written for the character I play to merely serve the structure. But even still on some level I am writing the screenplay to be something that I can afford to make. There is another project that I may make before that I am currently working on the screenplay that may be even more affordable. yet still cinematically pleasing.

Do you enjoy working behind the camera as much as you do in front of it? How do the two differ most?

Yes I probably enjoy working behind the camera more than in front of the camera, but that has more to do with the content in corporately funded and distributed cinema that I can find somewhat stifling. Because I fund my own films I can get in to territory that corporately funded and distributed film can not.

What was the craziest thing you have ever done?

Drive a car in traffic.

THE ART OF NIGHTMARES



“IT IS AN HONOUR TO BE ABLE TO
SHARE MY VISION, TO FASCINATE,
AND TO PROVOKE”

Hi Danielle thanks for agreeing to our interview today! Can you introduce yourself in the manner of an obsessed fan who has just met their idol?

THANKS SO MUCH FOR HAVING ME! My name is Danielle K L Anathema of Anathema Photography.

I thought I would complement you on your photography first of all and applaud you for the main photo which greeted me when visiting

<http://www.anathemaphotography.com/>

A lot of photographers would play it safe and have a photo far less graphic, but your Road Kill is not only quite grotesque in vision but also quite artistic too. How did you come up with the idea and how long did it take to shoot?

I was approached by a lovely burlesque performer, Misty Graves that wanted to create a werewolf-esque kind of image that reflected one of her

“As a child I had horrific nightmares. I was always terrified of the dark and what was lurking in the corners, the closet or under my bed. I learned to embrace the unknown and eventually found ways to welcome the twisted images that haunted my dreams. I opened my mind to this new world I had created where the deformed, the bizarre and the unconventional were beautiful, sensual and above all, accepted. The darkness can be mesmerizing, scary, romantic and humorous. Through my photography I am able to express my passion by capturing the world of horror, humour and erotica through the eye of my camera”

numbers. I came up with the concept of driving down a deserted road and being surprised by the carnage taking place. Planning usually takes at least a couple of weeks. The makeup and hair took a few hours. We couldn't shoot in our original location so ended up driving around to find the perfect spot. It was actually pouring rain and freezing, but the girls did an amazing job – such troopers!

How beneficial have your childhood nightmares been to you in your photographic work? Are there any subjects too graphic for even yourself to bring to life?

My childhood nightmares were extremely beneficial in that they allowed me to overcome my fears and see the beauty in darkness. It has always been my intention to portray a feeling in my images that are an extension of those fears. There are certain subject matters I will not shoot, but I don't believe there is anything too graphic I wouldn't create within the ideas I have.

What is on your bucket list to achieve before you die? Have you ticked off anything on your list yet?

It was always my dream to be published in Fangoria Magazine, which I had a 2 page spread in the December 2013 issue. I want to travel and go to new and bizarre locations. I also wanted to get into film, which my team and I just launched an Indiegogo campaign for. Winning the lottery would also be really nice!

Can you tell us something we wouldn't necessarily know about Danielle? Any skeletons in your closet?!

My skeletons love the closet – just one big cuddle puddle in there. One thing that a lot of people do not know about me is that I'm actually a female, not a "dude" or a "bro"

What was childhood life like for you in Jasper, Alberta, Canada? Who influenced you in your career choice back then and are they still an influence today?



MY BOYFRIEND'S BACK



Jasper is one of the most beautiful places in the world – surrounded by mountains and wildlife. The community is small, which has its perks but definite downfalls. When I was growing up there were not a lot of options for the arts in school, but there was a darkroom which I fell in love with. My mom gave me her old film camera, which I used to set up scenes with my sister, Christine Lyon – with whom I still work closely with today. Although my photography career did not start until later in life, my parents were always extremely supportive of my creativity – even though they can't really look at the subject matter.

Have you ever had a paranormal experience? Do you believe in ghosts? Have you ever seen a ghost?

I learned about the paranormal at a very young age through some pretty scary experiences. This definitely contributed to my nightmares. I believe in energy and spirits, but I no longer fear that side. They just snuggle with my skeletons in the closet.

TROPHY

WEIGHING OF THE HEART



A WOMAN SCORNF

Are the effects in your photos created by software or organically? How do you acquire the models for your photo shoots? What problems if any do you encounter when shooting photos?

I plan my shoots so I can do as much as I possibly can organically and I save Photoshop for the impossibilities and fine tuning of the art piece. The people in my images are either clients or individuals I have a close working relationship with. It is rare that everything goes perfectly! But every time I shoot it is a learning experience, which I appreciate.



RAT TRAP

MY BOYFRIEND'S BACK:
MODELS: LOU 'LA MASSACRE
& TREVOR GORDON - SPFX:
DANIELLE K L ANATHEMA

RAT TRAP: MODEL: MAIWAN
- SPFX: DANIELLE K L
ANATHEMA

TROPHY: MODEL: SPOOKSY
DELUNE & DAX - SPFX:
DANIELLE K L ANATHEMA



CONSECRATED DESECRATION:
MODELS: K ABBOTT & MISS
MEOW – SPFX FOR K: DANIELLE
K L ANATHEMA – SPFX FOR
MEOW: DEADLY NIGHTSHADE
MAKEUP

A WOMEN SCORNE: MODEL:
MELISSA – SPFX: ME

WEIGHING OF THE HEART:
MODEL: DANGER LYNN – SPFX:
DANIELLE K L ANATHEMA



CONSECRATED DESECRATION

If I could grant you eternal life or bring someone back from the dead, which one would you choose and why?

I would bring someone back from the dead. Who wouldn't want to give someone and their family such a wonderful gift? Unless it was a Pet Cemetery deal, I think people would be pretty pissed at that.

What interests do you have apart from photography? What would you like to achieve in 2014?

Besides photography? Animals, domestic and wild. I have such a weakness for creatures. If I was incredibly rich, I would have a sanctuary to help care for the injured and abandoned. I'm just one big bleeding heart. 2014 is a huge year for me. I am finally making my first short film and I am so thrilled with the team I have to make it happen. There is an Indiegogo campaign that is filled with wicked perks if you wanted to be involved!

<http://igg.me/at/AGiftForAmelia/x/6424072>



ALL HAIL TO THE QUEEN

"A true *Scream Queen* isn't *The Perfect Woman*. She's sexy, seductive, but most importantly 'attainable' to the average guy. Or so it would seem." – Debbie Rochon

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LOOK OUT FOR MORE OF SABRINA IN ISSUE 7.

HAUNTED

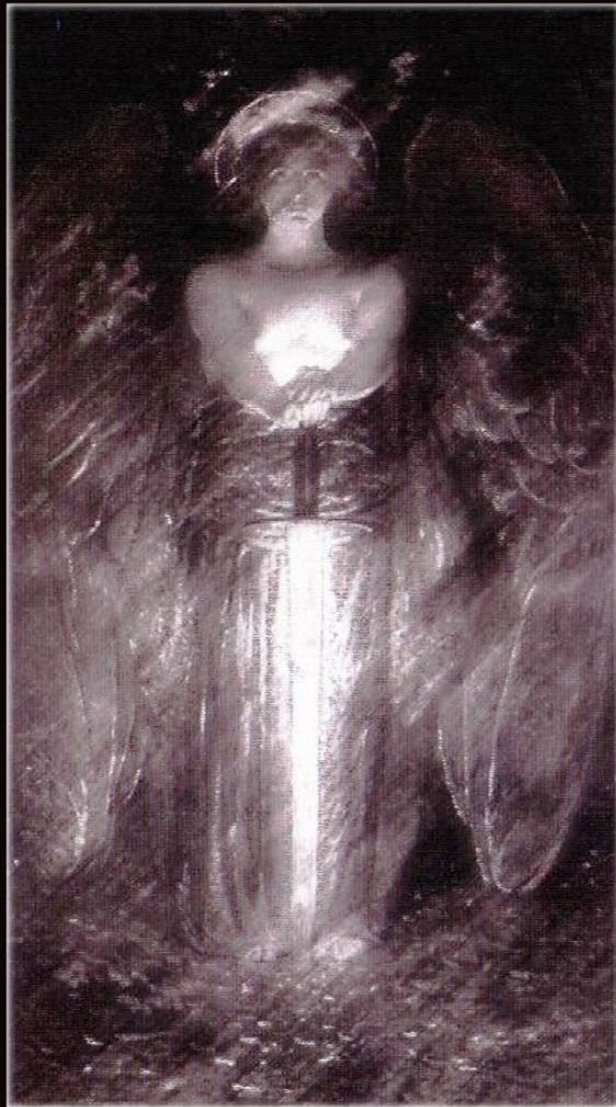
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AFTER DARK

ISSUE 6

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challenge TIP: Make them harder
next time!!
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for discerning Gentlemen
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thanking again)

If there's anyone that we have forgot
then our lawyers have instructed us to
ask you to pass this written apology onto
your lawyers – we're very sorry, it wasn't
intentional and it won't happen again

And remember please share this magazine
with people you know, people you don't
know, in fact people (period) – our aim
is to make Haunted: After Dark the most
read horror magazine ever in the history
of horror magazines being read!! Thank
you for support!!

No animals were harmed during the
production of this magazine, unless you
count the Chicken Vindaloo & Lamb Tikka
Balti that kept our spirits up during the
late nights

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MIKE'S MOVIE MINDFUCK ANSWERS

1. The Amityville Horror
2. Paranormal Activity
3. Cujo 4. The Omen
5. The Shining 6. Jaws
7. The Blair Witch Project

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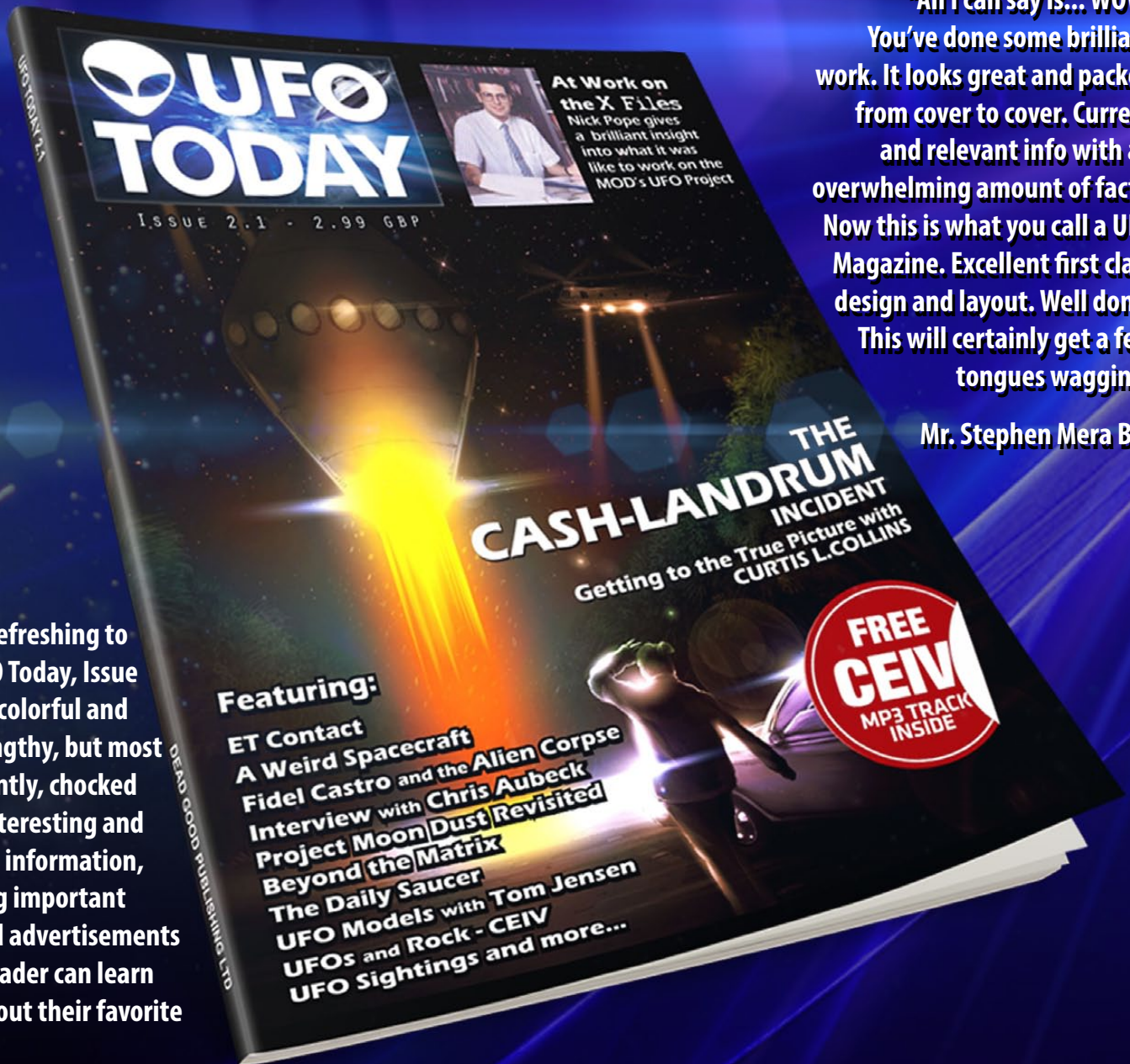
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